

The POP SONGBOOK

2



Tony Attwood

Also by Tony Attwood
Music from Scratch, a music course for C.S.E.

Related Oxford Books
Oxford Topics in Music: Pop Music (by Michael Burnett)

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Guitar chords

Wherever possible six string versions of the chords are given as low on the neck as possible. On occasion the use of the thumb is implied, although performers who find this difficult can always omit the thumb and keep the string silent. Where no fingering is indicated the string is to be played open, unless marked 'x', in which case it should not be played at all.

Throughout, the names of the less usual chords are shown as written in the original music. Performers may note that alternative names for some chords are in common use:

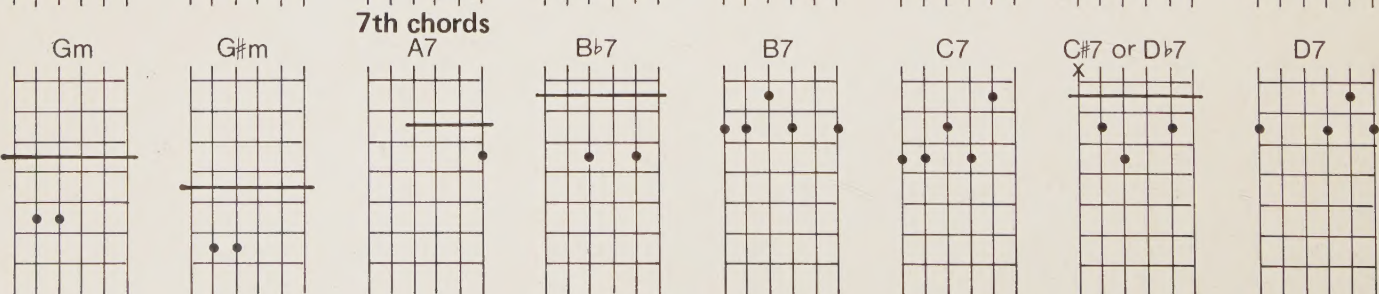
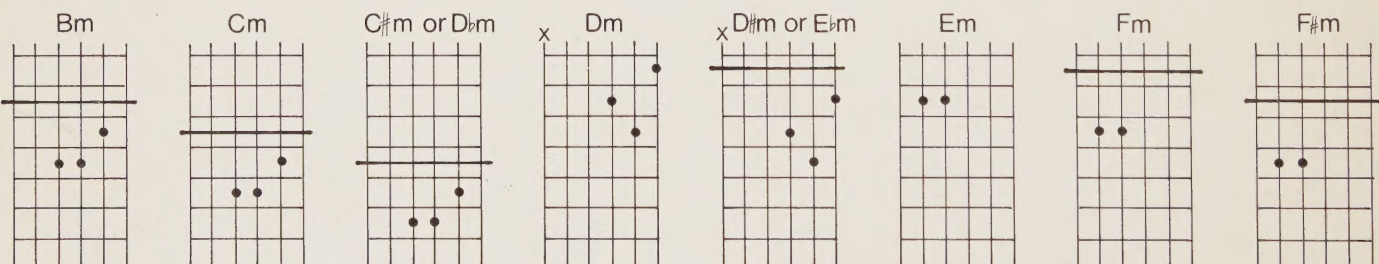
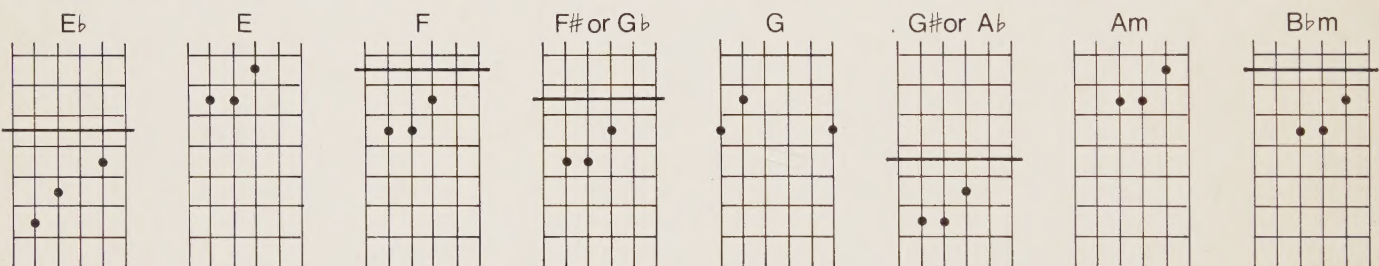
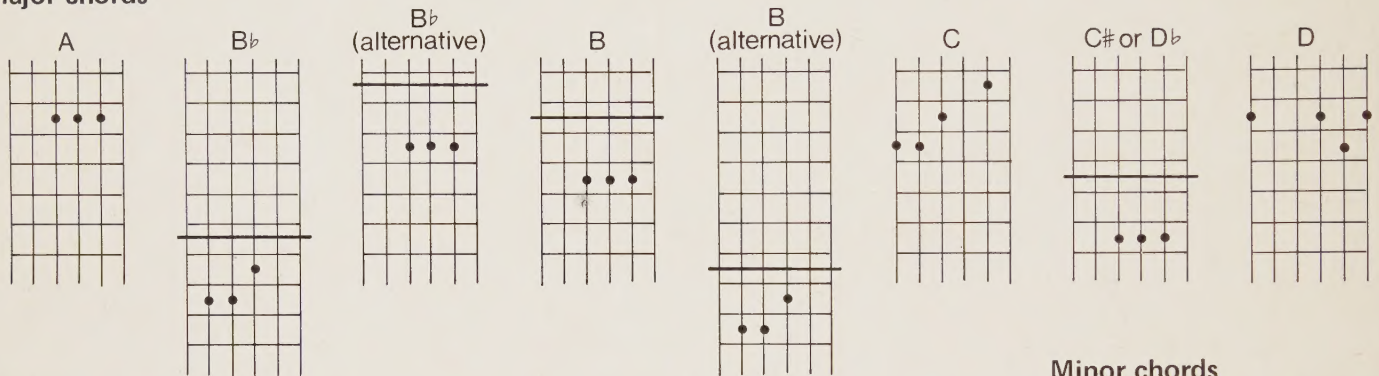
A sus 4 = A sus

A+ = A augmented

A0 = A diminished

A solid line indicates a barre chord. This means that the first finger is to hold down all the strings marked. Where there are two solid lines the first finger holds the lower and the third finger the upper.

Major chords



continued on inside back cover

The POP SONGBOOK 2

Tony Attwood

MUSIC DEPT
TRENT PARK
COCKFOSTERS HEATS

Oxford University Press
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In the early days of rock 'n' roll it was generally believed that there was only one correct way to perform a pop song, and that was the way it was sung and played on the record. However, in the 1960s a number of British pop groups started recording older American songs in new ways, and people began arguing as to which was the 'correct' way to play the songs — in the original American style or the new British way.

Gradually people came to see that there was no one 'correct' way of performing pop music. In the 1970s Bob Dylan started making new recordings of his most famous songs. Slow folk tunes became fast rock songs with complete rock group backing, and chord sequences, rhythms and even melodies were changed. Sometimes it was hard to recognize the original song!

Today most people accept that it is up to the performer to make what he or she can of a pop song, and the same is true in folk music (although some people do like to preserve earlier versions of folk songs so that they may be compared with modern versions).

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EMI Music Publishing Ltd. ('Brand New Key' by Melanie Safka © 1972 by Neighbourhood Music Pub. Corp., sub-published by Keith Prowse Music Pub. Co. Ltd., and 'I wonder who's kissing her now?' by Chas K. Harris © 1909 by Chas K. Harris (U.S.A.), sub-published by B. Feldman & Co. Ltd.; both songs reproduced by permission of EMI Music Publishing Ltd., 138-140 Charing Cross Road, London WC2H 0LD);

For this reason you should see the music in this book as merely a set of themes waiting for you to organize some variations on them. No time indications are given for the songs because you should feel free to experiment. The melodies given here do not always correspond exactly with what you can hear on record. Sometimes this is because they have been changed to make them easier for young people to sing. But it also sometimes happens that a singer has chosen to change the melody to suit himself after the original music has been printed. This does not make one version right and another wrong. Study the printed music carefully, but then be prepared to modify what you find to produce the sort of music *you* want to create.

Essex Music International Ltd. ('From both sides now' by Joni Mitchell);

Harmony Music Ltd. ('The last thing on my mind' by Tom Paxton);

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Warner Bros. Music Ltd. ('Boots of Spanish Leather', 'Mr. Tambourine Man' and 'Don't think twice' all by Bob Dylan);

Writers Workshop Ltd. ('Suzanne' by Leonard Cohen).

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All round my hat

Traditional
arranged TONY ATTWOOD

CHORUS

Gm D Gm Bb F Gm D

All round my hat I wear a green wil - low, All round my

Gm Bb F Cm Gm

hat for a twelve-month and a day. If an - y - one should ask for the

D Gm D Gm D Gm

rea-son why I wear_ it, Tell them that my true love is far far_ a - way.

1. Going of my rounds in the streets I did
meet her,
I thought she was an angel just come down
from the sky,
And I never heard a voice louder and more
sweeter
When she cried 'buy primroses, primroses
come and buy'.

CHORUS

2. My love she was fair, and my love was
kind too,
And cruel was the judge that my love
had to try,
For thieving was a thing she never was
inclined to,
But he sent my love across the seas,
far, far away.

CHORUS

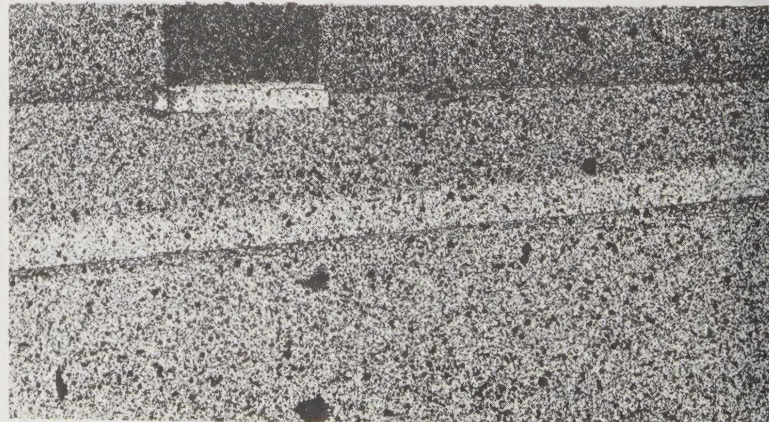
3. For seven long years my love and I are
parted,
For seven long years my love is bound
to stay,
Bad luck to the chap who'd ever be false-
hearted,
Oh, I love my love for ever though she's
far away.

CHORUS

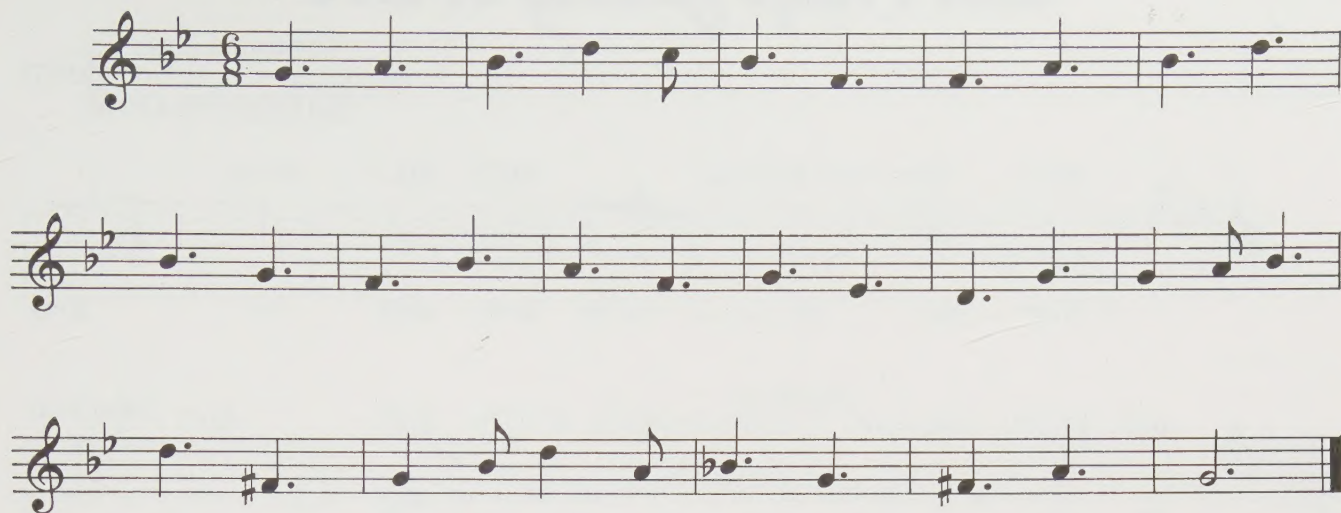
4. There are some young men who are so
precious deceitful,
A-coaxing of the young girls they wish
to lead astray.
As soon as they deceive them so cruelly
they leave them
And they never sigh nor sorrow when
they're so far away.

CHORUS

5. Oh, I bought my love a ring on the very
day she started,
Which I gave her as a token all to
remember me,
And when she does come back we'll never
more be parted
But we'll marry and be happy oh, for ever
and a day.

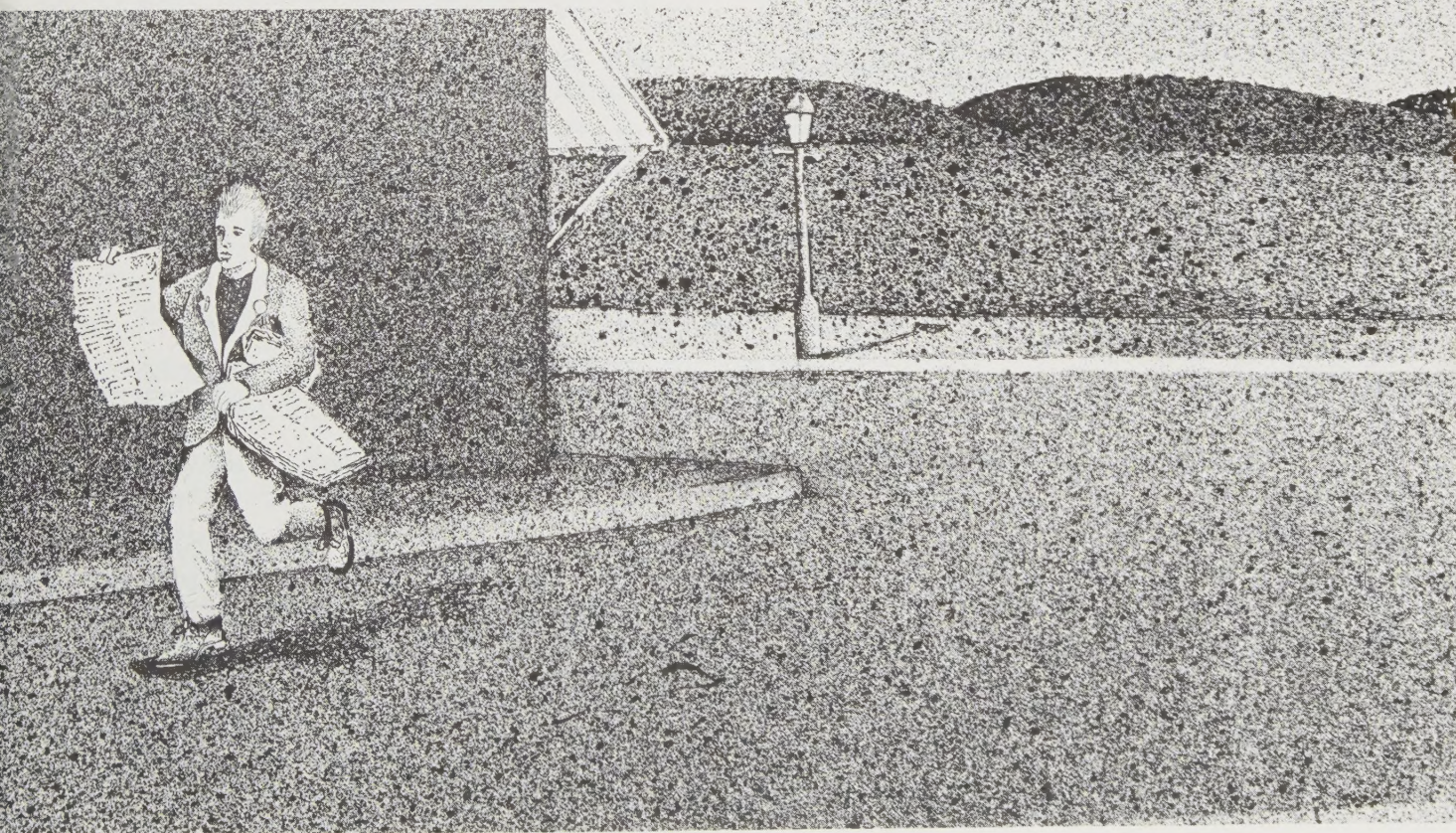
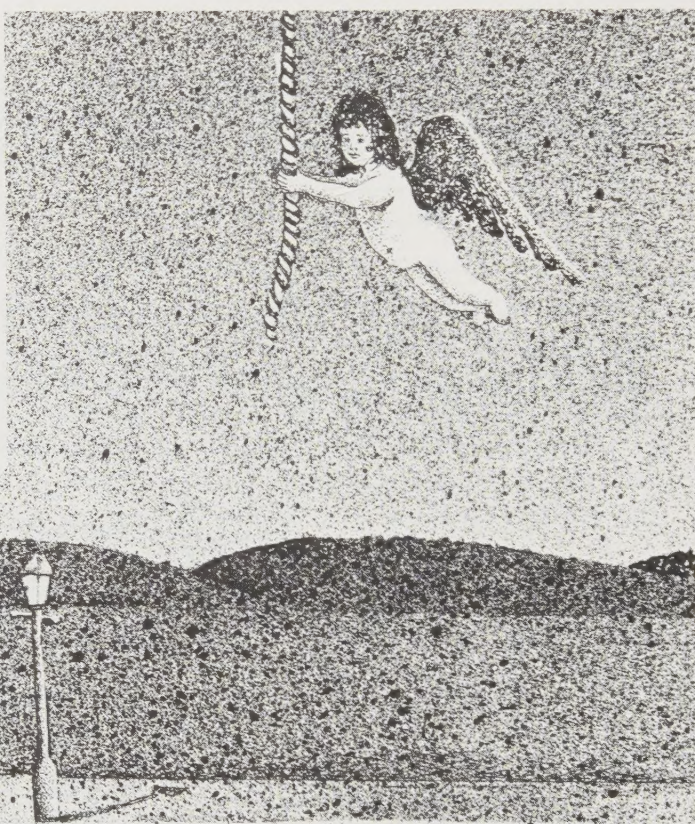


Accompaniment



All round my hat is a song that has existed in various forms for over 100 years. At one time it was a very popular street song with a number of spoken lines in the verses, which would have been sung by a street trader selling vegetables. The song suddenly became well known again when Steeleye Span recorded it in 1975 and the record got into the charts. However, their version was quite different from this one — something that often happens when old folk songs are adapted. Each arranger re-writes the song in his or her own way.

Listen to a recording of the song by Steeleye Span. How different is it from the version given here? What has happened to the singer's true love? Why are the lovers parted?



Can't help falling in love

Words and Music by
GEORGE WEISS, HUGO PERETTI
and LUIGI CREATORE

1. Wise men say — on-ly fools rush in, But

I can't help fall - ing in love with you. 2. Shall I

stay — would it be a sin If I can't

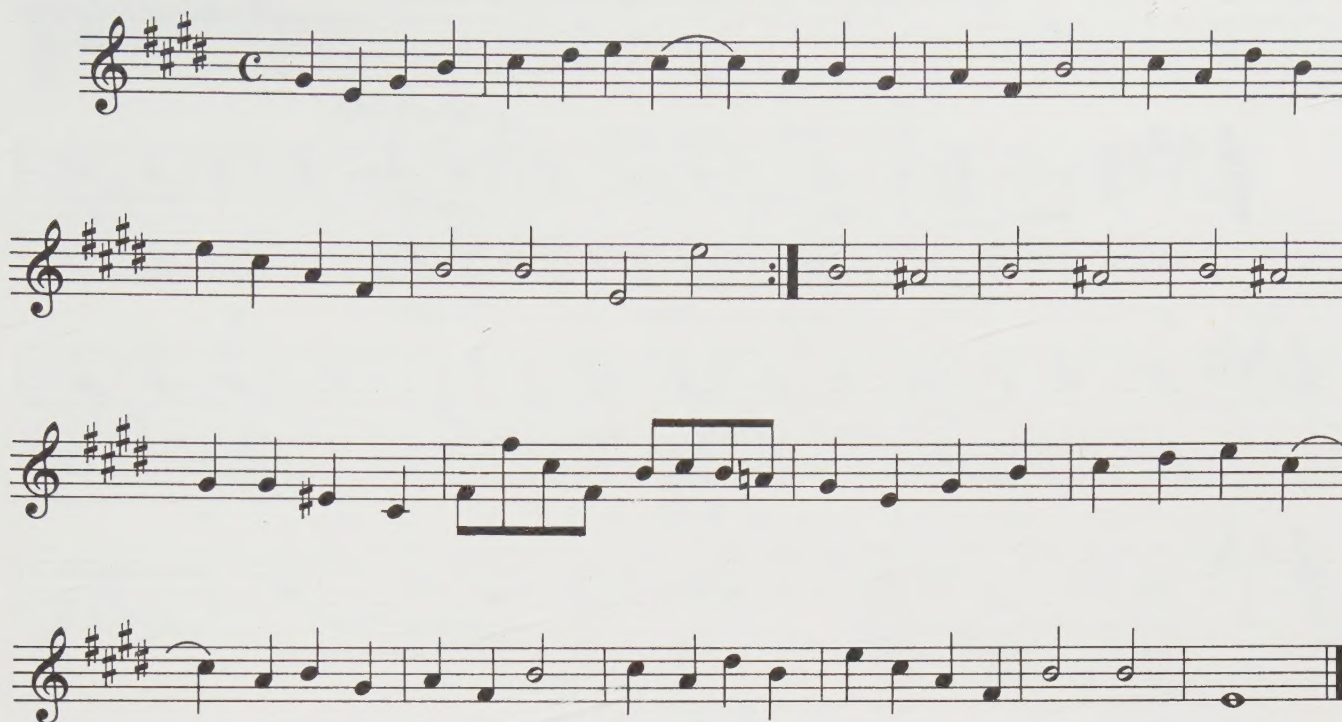
help fall - ing in love with you? (Middle Section) Like a riv - er flows

sure - ly to the sea, Dar - ling so it goes some things — are meant to

be. 3. Take my hand, — take my whole life

too, For I can't help fall - ing in love with you.

Accompaniment



Can't help falling in love by Elvis Presley was released as a single in the UK in 1962. It immediately reached number 1 in the charts and stayed in the top 50 for almost five months. It was part of a string of five number 1 hits by Elvis, which started with *His latest Flame*, and concluded with *Return to Sender*.

Like so many pop songs, this one is in *ternary form*: an opening section which is repeated, a different middle section, and then the opening section once again:

Opening section	First 8 bars (ends with the title words)
Repeat (2nd verse)	Next 8 bars (bars 9 to 16) (ends with title words)
Middle section	5 bars
Opening section (3rd verse)	Last 8 bars

To make the song last a little longer you can play the sections in this order:

- Opening section
- Repeat (2nd verse)
- Middle section
- Opening section (3rd verse)
- Opening section (instrumental version, tune played on glocks, etc.)
- Middle section
- Opening section (3rd verse)

Note for guitarists

This is one of those songs that no matter what key you play in you are bound to get one or two difficult chords to play. The easiest keys for the guitarist are C and G, but both may make the song a little harder to sing, because the melody may then be too low or too high at some points. So the easiest solution is to fit a capo to the guitar between the third and fourth frets and play the chords in the key of C. The resulting key will be E flat, the same key as the melody.

☆☆☆☆☆☆☆☆☆☆

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

☆

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☆



4. For catch the wind.

Did - dy - di - dee dee did - dy did - dy did - dy

5. When

To Coda

D.S. al Coda

CODA



Accompaniment

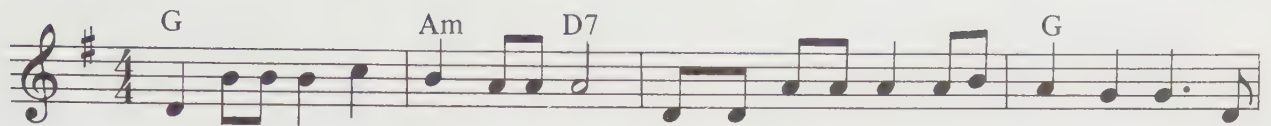
Catch the wind was Donovan's first record and his first hit, reaching number 4 in the charts in Britain in 1965. He continued having hits for four years, and since then has made a number of successful LPs.

You'll see that between verses 4 and 5 there is an extra section, in which Donovan sings the words 'Diddy didee dee' etc. If you prefer, you may play this section on glocks or other instruments.

As the tune is quite simple you may be able to play the whole melody on pitched instruments. Where the melody line stops play the smaller notes written into the music. A second accompaniment is also given. This would be suitable for instruments which can hold notes for a long time.

Hush Little Baby

Traditional
arranged TONY ATTWOOD

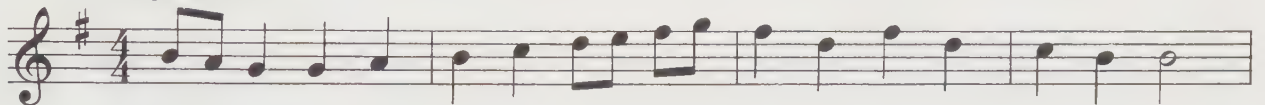


1. Hush lit-tle ba - by, don't say a word — Mom-ma's gon-na buy you a mock-ing bird. And

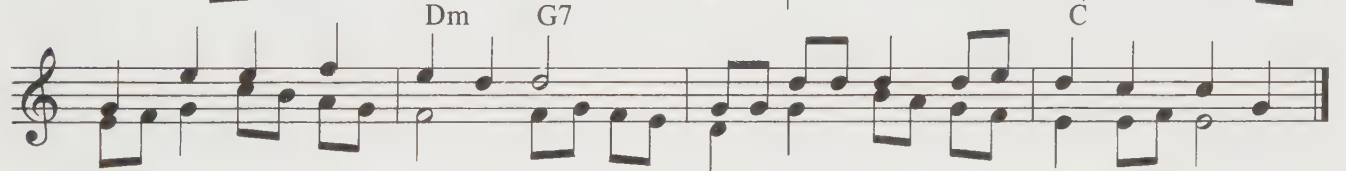
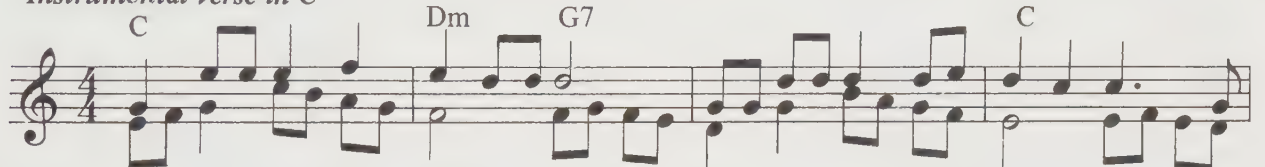


if that mock-ing bird won't sing — Mom-ma's gon-na buy you a dia-mond ring. —

Accompaniment



Instrumental verse in C



2. And if that diamond ring is brass —
Momma's gonna buy you a looking-glass.
And if that looking-glass gets broke —
Momma's gonna buy you a billy goat.

3. And if that billy goat don't pull —
Momma's gonna buy you a cart and bull.
And if that cart and bull turn over —
Momma's gonna buy you a dog called Rover.

4. And if that dog called Rover won't bark —
Momma's gonna buy you a Noah's Ark.
And if that Noah's Ark goes down —
You'll still be the sweetest little baby in town.

Since you'll be singing it at school, and not in order to put a baby to sleep, an accompaniment is given. Normally, of course, the father or mother would sing the song unaccompanied to the child. In addition an arrangement of the song is given in the key of C major, for two instruments. The chords are also shown for a guitarist. This instrumental verse can be played between verses 3 and 4.

Projects

- 1 What key is the original in?
- 2 Why is there no key signature in the instrumental verse written under the accompaniment?
- 3 What is a mocking bird, as mentioned in the first verse?
- 4 Can you find some more lullabies? Bring them into school and work out your own arrangements of them for the classroom. See if you can find lullabies from other countries too. You will find that some of them are very different from the type of lullaby we are used to hearing in this country. But ask yourself, do they have the same qualities which will help a baby go to sleep?

Hush little Baby is an American lullaby. Like all lullabies it is designed to be sung to a baby to put it to sleep. In order to achieve this aim the lullaby has to be simple enough to be easily remembered by the baby, reminding it of sleep each time the song is heard. It also has to be repetitive, so that there are no surprises in the song which will stop the child from falling asleep.

Suzanne

Words and Music by
LEONARD COHEN

E

1. Suz - anne — takes you

F#m

down — To her — place near the ri-ver; You can hear the boats — go

E

by, — You can spend the night be - side — her; And you know that she's half

G#m

cra - zy, But that's — why you want to be there; And she feeds you tea and oran-

A E

- ges That come all — the way from Chi-na; And just when you mean to

F#m E

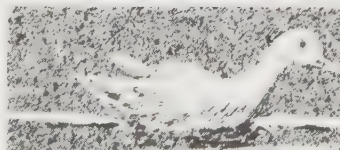
tell her That you have no love to give her, Then she gets you on her

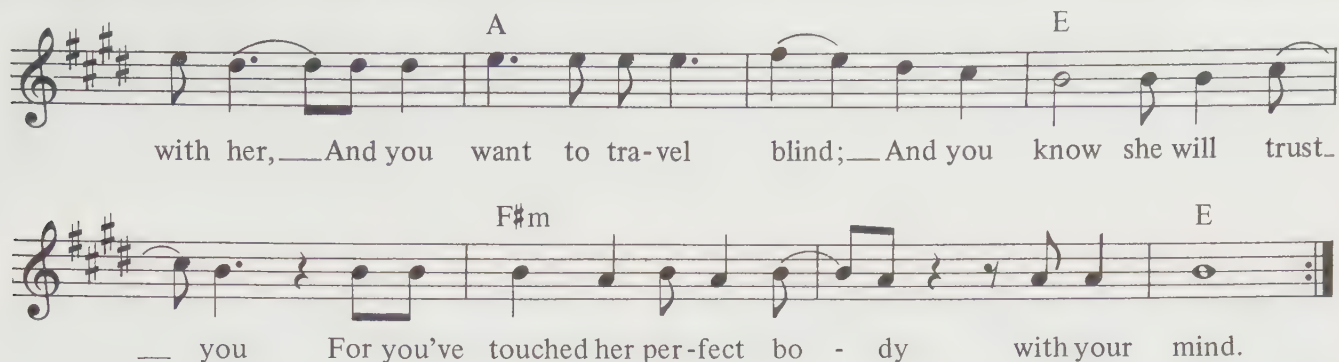
F#m E

wave length, And she lets the ri-ver an - swer That you've al - ways been her

G#m

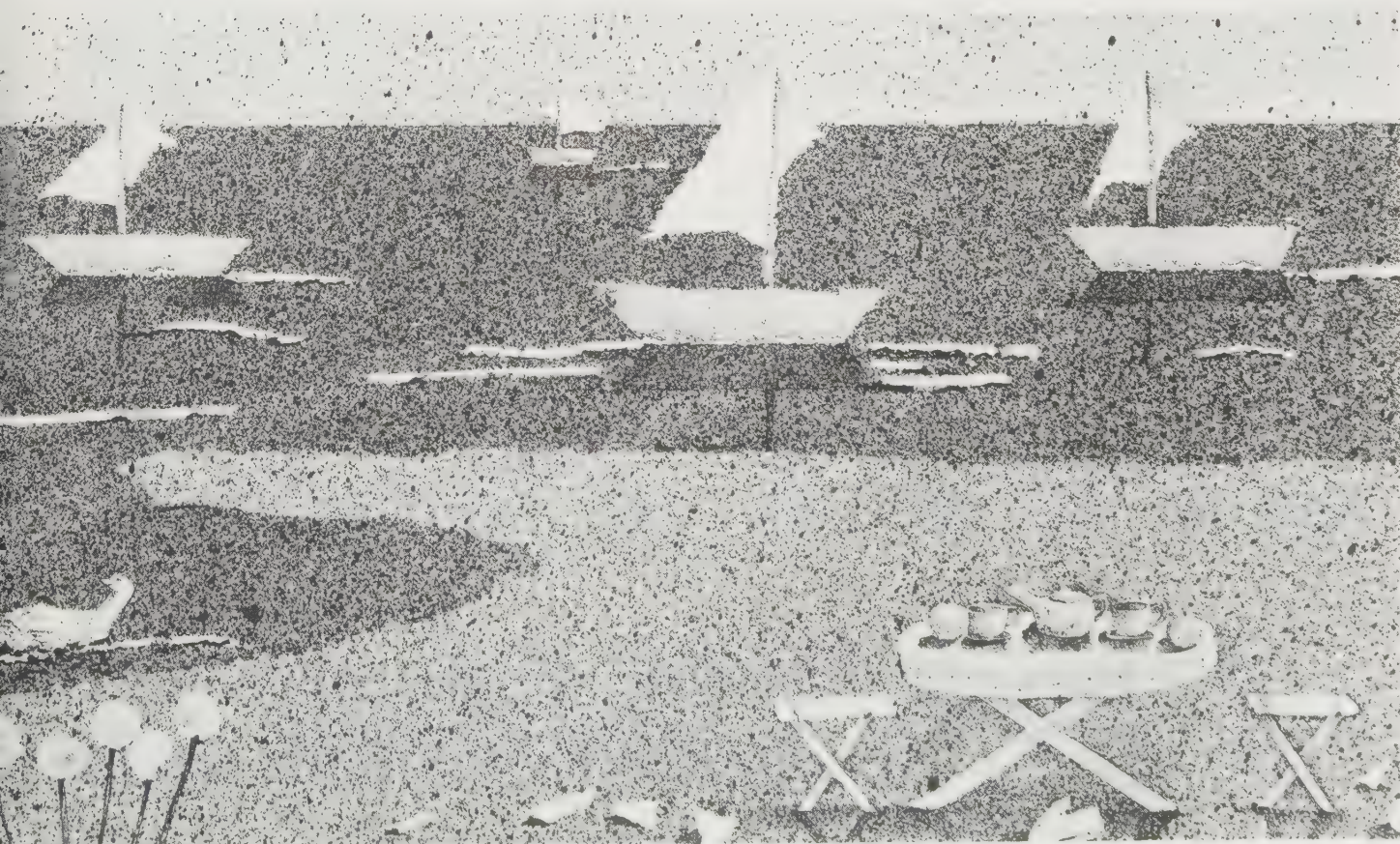
lov - er; And you want to tra - vel





2. And Jesus was a sailor
 When he walked upon the water
 And he spent a long time watching
 From his lonely wooden tower.
 And when he knew for certain
 Only drowning men could see him
 He said, "All men will be sailors then
 Until the sea shall free them."
 But he himself was broken
 Long before the sky would open
 Forsaken, almost human,
 He sank beneath your wisdom like a stone.
 And you want to travel with him
 And you want to travel blind
 And you think maybe you'll trust him
 For he's touched your perfect body
 with his mind.

3. Now Suzanne takes your hand
 And she leads you to the river
 She is wearing rags and feathers
 From Salvation Army counters.
 And the sun pours down like honey
 On our lady of the harbour;
 And she shows you where to look
 Among the garbage and the flowers.
 There are heroes in the seaweed,
 There are children in the morning,
 They are leaning out for love
 And they will lean that way forever.
 While Suzanne holds the mirror
 And you want to travel with her
 And you want to travel blind
 And you know that you can trust her
 For she's touched your perfect body
 with her mind.



Accompaniment for guitar

First system of guitar tablature. Treble (T) and Bass (B) staves. Key signature: one sharp (F#). Time signature: 2/4. The system contains two measures. The first measure has a repeat sign. Fingerings are indicated by numbers 0, 1, 2, 4 on the strings.

Second system of guitar tablature. Treble (T) and Bass (B) staves. Continuation of the piece with fingerings 0, 1, 2, 4.

Third system of guitar tablature. Treble (T) and Bass (B) staves. Includes the lyrics "m m i i m i m i i m i" above the treble staff. Fingerings include 2, 4, and 0.

Fourth system of guitar tablature. Treble (T) and Bass (B) staves. Continuation of the piece with fingerings 2, 4, and 0.

Fifth system of guitar tablature. Treble (T) and Bass (B) staves. Continuation of the piece with fingerings 2, 4, and 0.

Sixth system of guitar tablature. Treble (T) and Bass (B) staves. Continuation of the piece with fingerings 4, 6, and 0.

Seventh system of guitar tablature. Treble (T) and Bass (B) staves. Continuation of the piece with fingerings 2, 4, and 0.

Eighth system of guitar tablature. Treble (T) and Bass (B) staves. Continuation of the piece with fingerings 2, 4, and 0.

Suzanne is the most famous of the compositions by guitarist and folk singer Leonard Cohen. His style is unmistakable: very little variation in the melody, but rather a gentle rhythmic movement that comes from the words.

Here the accompaniment is written out for guitar in the special guitar tablature system. This system has six lines, one for each string of the guitar. Where a number is written on a line it means that that string should be played with a finger just below the fret whose number is given.

Look at the guitar accompaniment. It starts with a 0 on the bottom line and a 2 on the third line from the top. This means that the bottom string (E) is played open (without a finger on any of the frets) and the third string from the top (G) is played with a finger below the second fret, (making the note A).

If you wish to make an accompaniment to this song for a melodic instrument a very simple way to do it is to play the melody a minor third lower. The melody starts on B, so you should start on G sharp. You could also play the melody line itself and make an interesting instrumental piece for two instruments plus guitar.


Project

Write out an accompaniment for this song.

Little Boxes

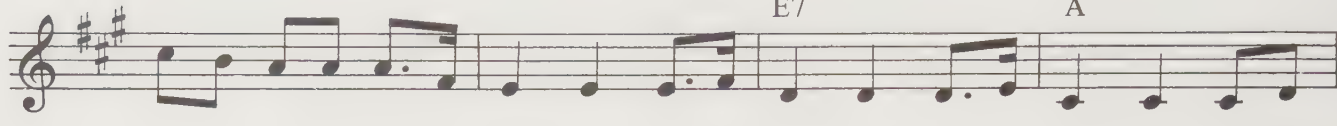
Words and Music by
MALVINA REYNOLDS

A



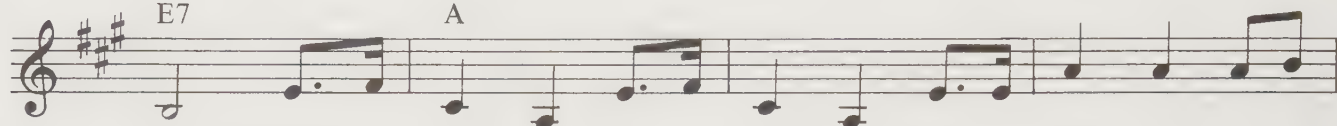
1. Lit - tle box - es on the hill - side, lit - tle box - es made of

E7 A



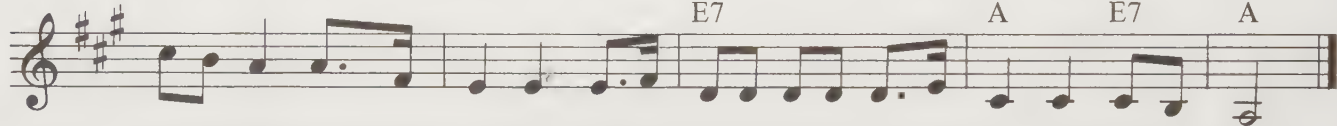
tick - y tack-y, Lit - tle box - es, lit - tle box - es, lit - tle box - es all the

E7 A

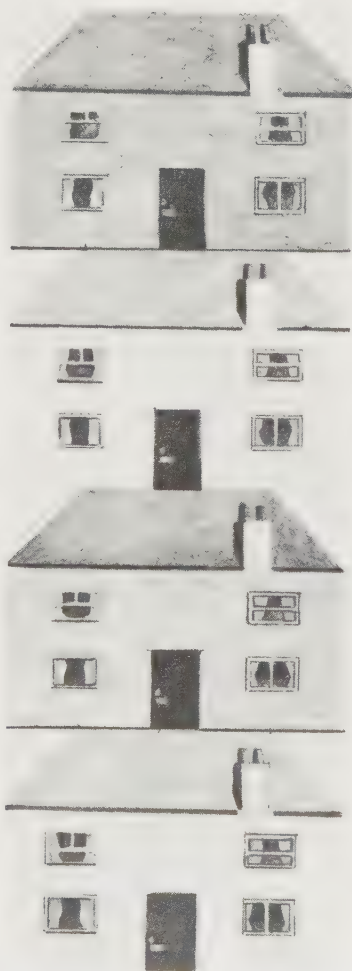


same. There's a green one and a pink one and a blue one and a

E7 A E7 A



yel-low one, And they're all made out of tick-y tack-y, and they all look just the same.



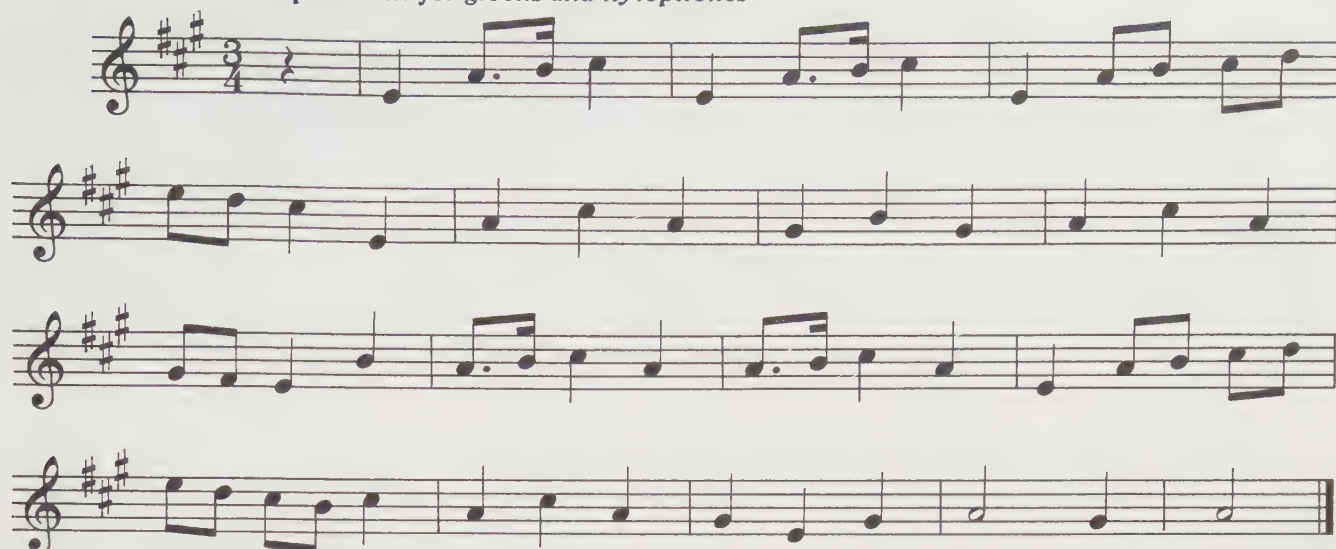
2. And the people in the houses all went
to the university
Where they were put in boxes, little boxes,
all the same.
And there's doctors and there's lawyers
and there's business executives
And they're all made out of ticky tacky
and they all look just the same.

3. And they all play on the golf course
and drink their martini dry
And they all have pretty children and
the children go to school
And the children go to summer camp
and then to the university
Where they all get put in boxes and they
all come out the same.

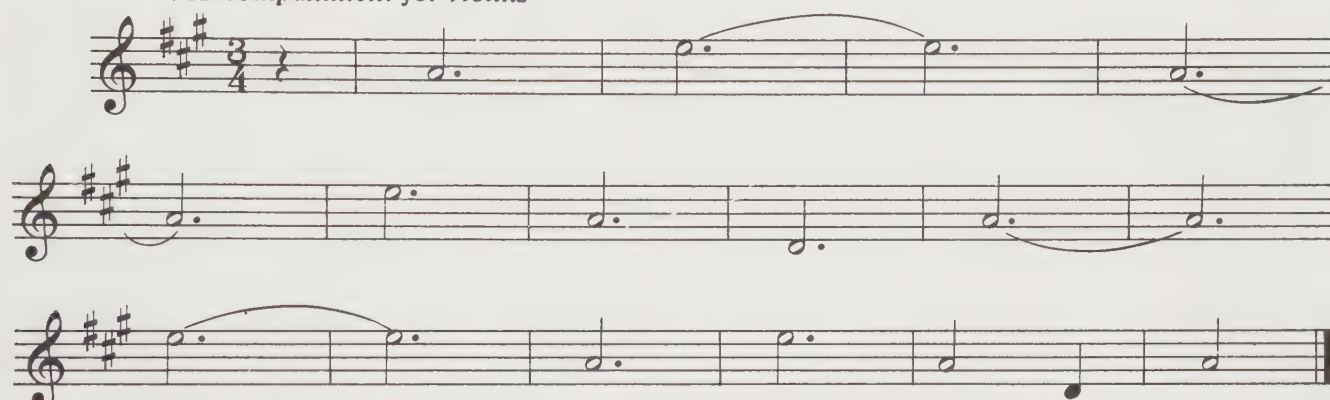
4. And the boys go into business and marry
and raise a family
In boxes, little boxes, little boxes all
the same.
There's a green one and a pink one and
a blue one and a yellow one
And they're all made out of ticky tacky
and they all look just the same.



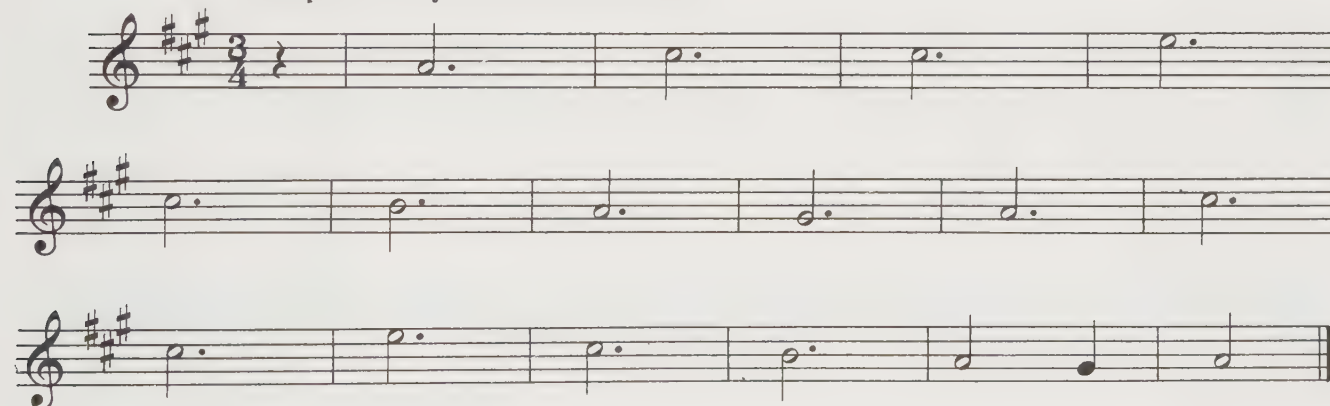
1. Accompaniment for glocks and xylophones



2. Accompaniment for violins



3. Accompaniment for violins and recorders



At the time of writing no version of this song has ever entered the British charts, and yet it remains one of the most popular of all modern folk songs.

The first verse makes it sound rather like a simple nursery song, but in fact it is a strong attack on American society. What is it that the writer of the song is attacking? Is it the boxes he is worried about? What exactly are the boxes? Or is it the jobs the people do, their children, or something else that worries the composer?

Three accompaniments are given to this song. The first can be played on glocks or xylophones, the second is for violins (in

which all the notes can be played on open strings) and the third is also for violins, or recorders, but with a greater variety of notes. All three accompaniments can be played together.

Project

Because the chord structure of the song is so simple it is possible to work out many more accompaniments. Try and write one out yourself and see how well it fits with the song. You may also want to make the song longer by playing an instrumental verse half way through, with glocks playing the melody.

INTRODUCTION

1. I rode my
2. I asked your

G7

C

F

G7

C

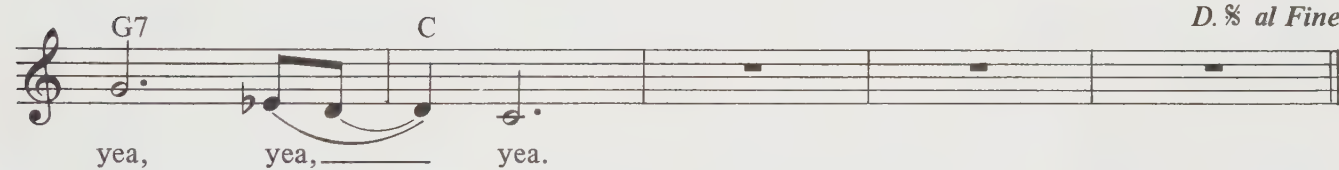
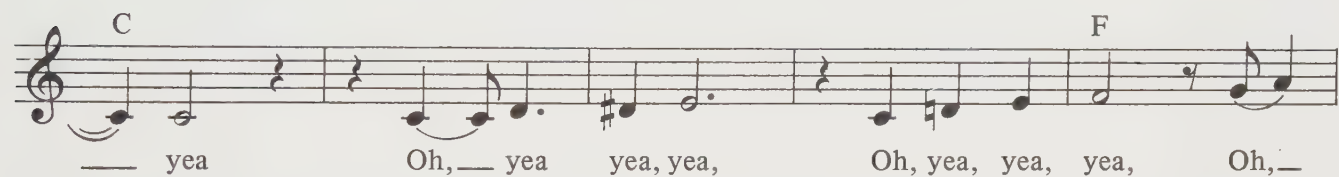
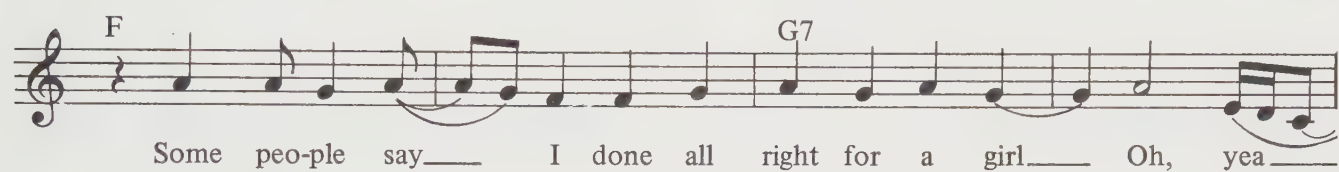
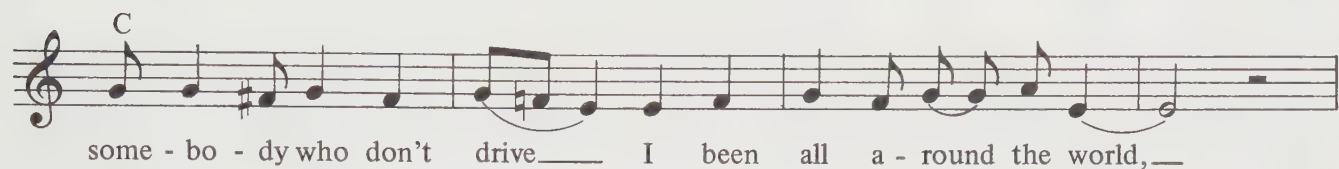
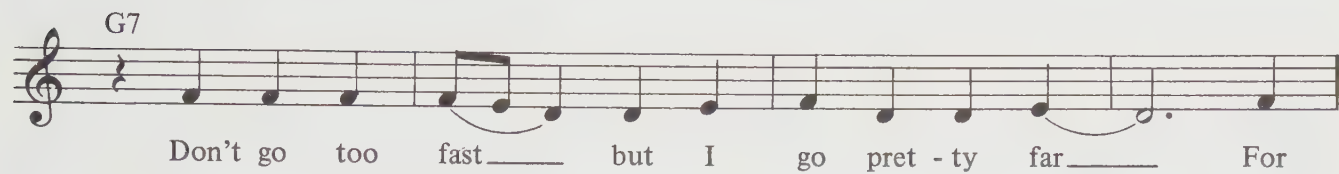
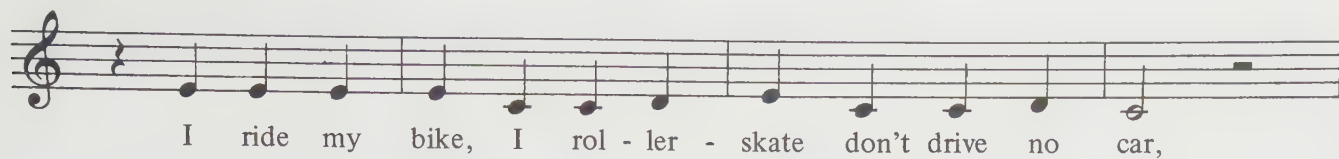
pair of roller skates, You got a brand new key, I think that we should

F

G5

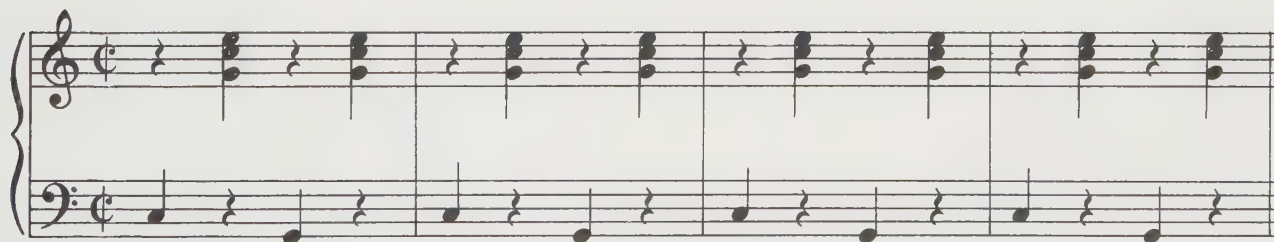
C

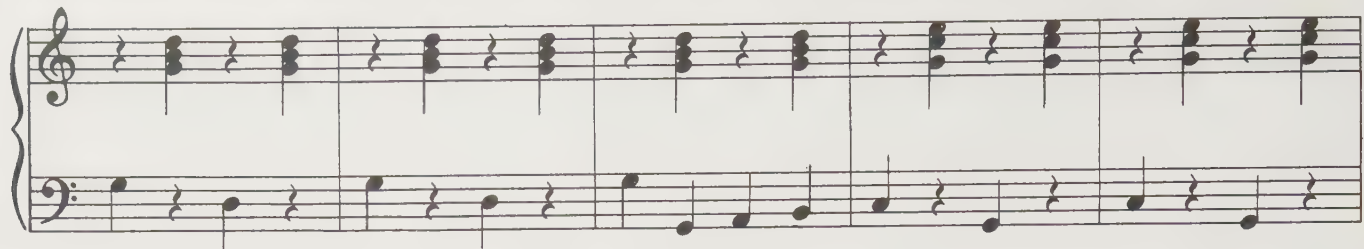
Fine



D. % al Fine

Accompaniment
INTRODUCTION





D.S. al Fine

Brand new Key was written by Melanie Safka, and was her biggest hit in Britain, reaching number 4 in January 1972. Soon after that the record left the charts, but a new version of it called *Combined Harvester* made the top of the charts in 1976. This was a parody of the original, recorded by The Wurzles. The melody remained the same but most of the lyrics were changed. If you can find a copy of The Wurzles' record you can compare it with the original version which is printed here.

The accompaniment provided can be played on a piano, or with one person playing the bass notes on an electric bass guitar, and others playing the treble clef chords on glocks, xylophones or a piano.

There are very few songs that actually get into the charts twice, where the second version is a parody of the first. One group, the Barron Knights, has specialized in parodies. You may

be able to find one or two of their records. However, most parodies have been written for use in stage shows and musicals, or to put over a political message. The main idea of the parody is that it must be funny and yet still retain enough of the original to be recognizable. Often this just means changing some (but not all) of the words.

Project

Take any song in this collection and try and write a parody of it. Remember it will be best if you only change some of the words, and keep part of the original meaning. For example, The Wurzles kept the idea of singing about a form of transport (rather unusual), but changed this form of transport from roller skates to a combined harvester.

Boots of Spanish Leather

Words and Music by
BOB DYLAN

1. Oh, I'm sail - in' a - way my own true
love, I'm sail - in' a - way in the morn - ing, _____
_____ Is there some-thing I can't bring you from a - cross the
sea From the place that I'll be land - ing? . _____

2. No, there's nothing you can bring me, my
own true love,
There's nothin' I'm a wishin' to be ownin'.
Just carry yourself back to me unspoiled
From across that lonesome ocean.

3. Oh, but I just thought you might want
something fine
Made of silver or of golden,
Either from the mountains of Madrid
Or from the coast of Barcelona.

4. Oh, but if I had the stars of the darkest night
And the diamonds of the deepest ocean,
I'd forsake them all for your sweet kiss
For that's all I'm wishin' to be ownin'.

5. Oh, but I might be gone a long ole time
And it's only that I'm askin',
Is there somethin' I can send you to
remember me by
To make your time more easy passin'?

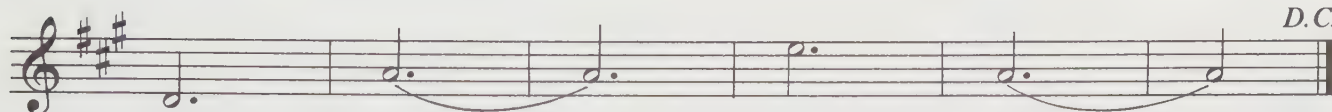
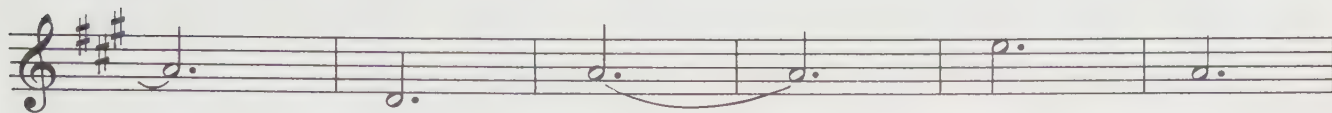
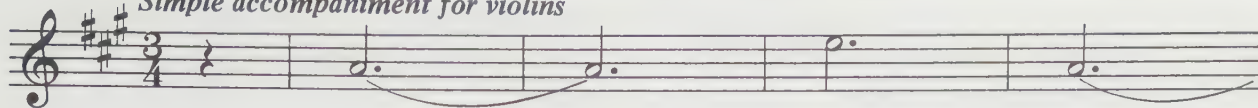
6. How can, how can you ask me again
It only brings me sorrow?
The same thing I would want today
I would want again tomorrow.

7. I got a letter on a lonesome day
It was from her ship a sailin',
Saying, I don't know when I'll be comin'
back again
It depends on how I'm feelin'.

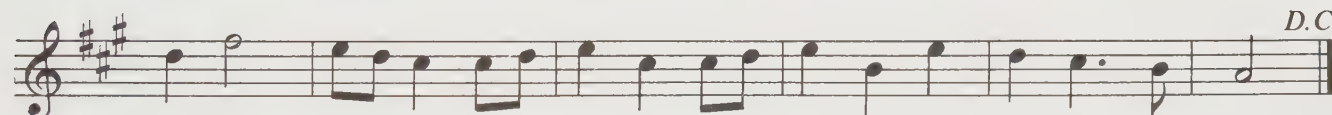
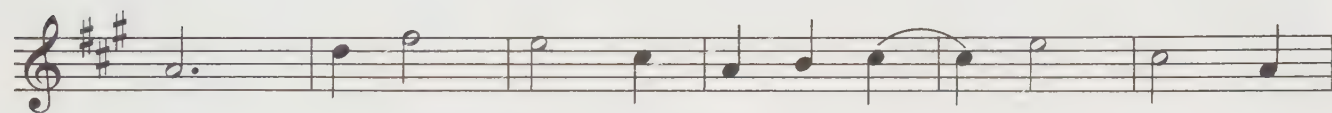
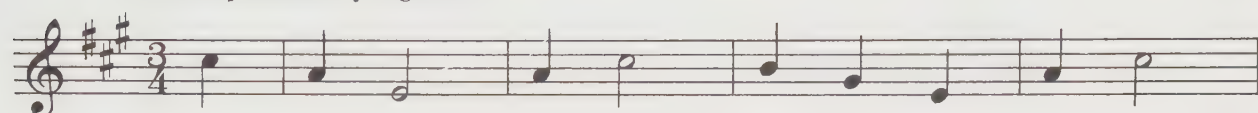
8. And if you, my love, must think that way
I'm sure your mind is roamin'.
I'm sure your thoughts are not with me
But with the country where you're goin'.

9. So take heed, take heed of the western wind,
Take heed of the stormy weather.
And yes, there's something you can send
back to me,
Send me boots of Spanish leather.

Simple accompaniment for violins

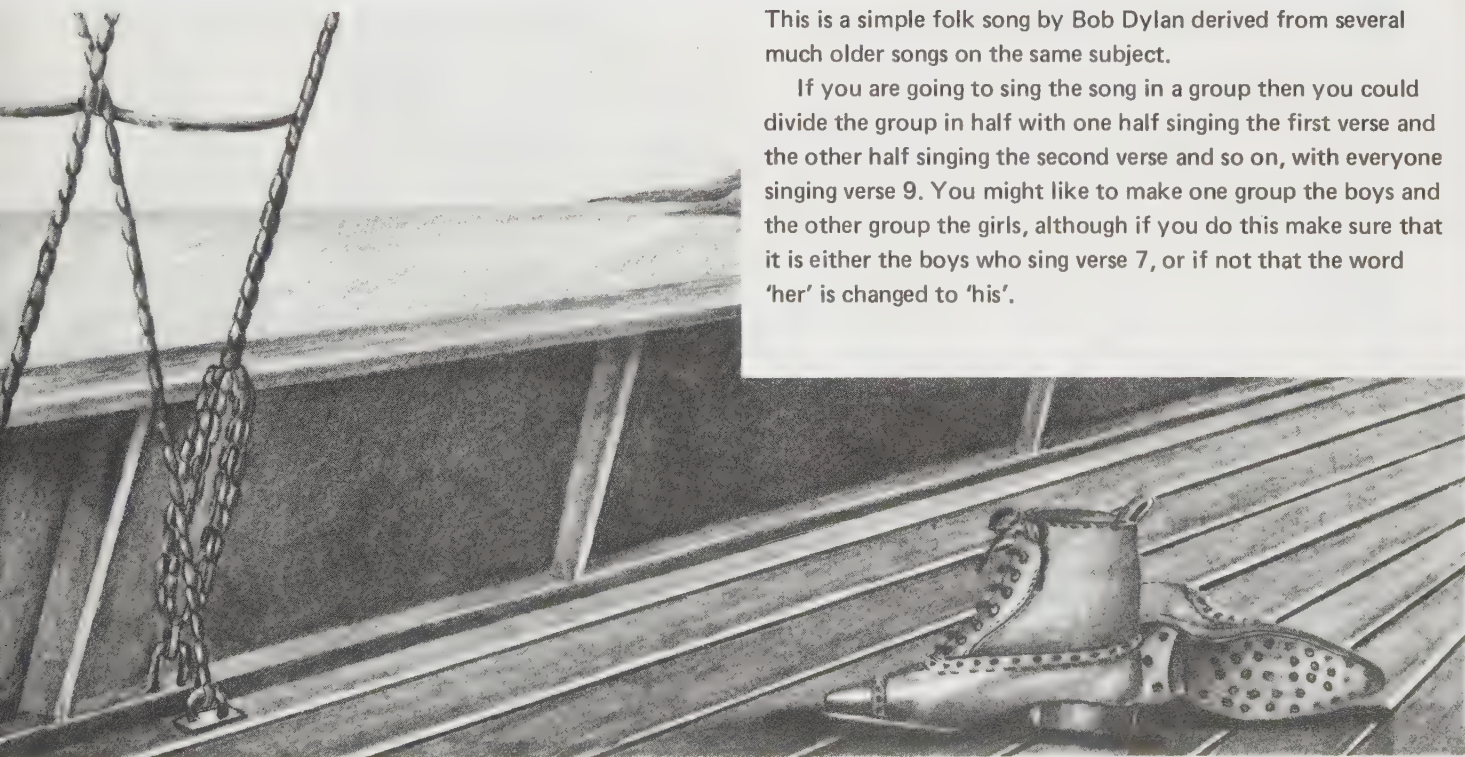


Accompaniment for glocks



This is a simple folk song by Bob Dylan derived from several much older songs on the same subject.

If you are going to sing the song in a group then you could divide the group in half with one half singing the first verse and the other half singing the second verse and so on, with everyone singing verse 9. You might like to make one group the boys and the other group the girls, although if you do this make sure that it is either the boys who sing verse 7, or if not that the word 'her' is changed to 'his'.



Words and Music by
ELTON JOHN and BERNIE TAUPIN

INTRODUCTION

The first staff of music is in the treble clef, key of E-flat major (two flats), and 4/4 time. It contains four measures of whole rests, each with a chord symbol above it: E \flat , A \flat , B \flat 7, and A \flat . This is followed by a repeat sign. After the repeat, there is a quarter rest, then a quarter note G \flat , a quarter note F \flat , a quarter note E \flat , and a dotted half note D \flat with a triplet '3' over it.

It's a lit - tle bit fun - ny__
If I was a sculp - tor__
I sat on the roof_____
So ex-cuse me for - get - ting__

this feel - ing in	- side,_____		I'm not_____	one of those
but then__ a-gain	no,_____	Or a man		who makes
and kicked_ off the	moss,_____	Well, a few		of the
but these__ things I	do,_____		You see_____	I've for-got -

[illegible]

po - tions	who_ can	easy - ly	hide. _____
vers - es	in a	trav - el - ling	show. _____ I
- ten _____	well they	got me quite	cross _____
	if they're	green or _____ they're	blue. _____

Don't_ have much mo - ney_____ but boy if_____ I
know_ it's not much but it's___ the best I_____ can
But the sun's been quite kind_____ while while I wrote this
A - ny - way the thing_____ is what I real - ly

did _____ I'd buy _____ a big house where _____
do, _____ My gift _____ is my song and _____
song, _____ It's for peo - ple like you that _____
mean. _____ Yours are _____ the _____ sweet - est eyes _____

Ab *Take repeat at D.S.* 1,3 Bb 2,4 Eb

we both__ could live.____
 this one's__ for you.
 keep it____ turned on.____
 I've e - ver seen.

The accompaniment for this song consists of three parts: two in the treble and one in the bass. The treble parts can be played by glocks, xylophones, piano etc. The bass part is best played by either a bass guitar, cello (bowed) or on a piano.

Because many of his songs have interesting melodies recordings by Elton John make very good material for singing and playing in schools. Find the music to as many songs by Elton John as you can and choose one or two to perform in the classroom. His early recordings were on the DJM label in Britain, and later ones on his own Rocket label.

INTRODUCTION

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It consists of six systems of two staves each. The first system begins with a treble clef and a key signature of two flats. The melody starts on G4, moving through A4, Bb4, and C5. The bass line starts on Bb3, moving through A3, G3, and F3. The second system includes a repeat sign. The third system continues the melodic development. The fourth system features a key signature change to B-flat major. The fifth system includes first and second endings. The sixth system concludes the introduction with a final cadence.

Slower

To Coda ◊

(Tempo 1)

D.S. al Coda

◊ CODA

Slower

(Tempo 1)

The leaving of Liverpool

Traditional
arranged TONY ATTWOOD

1. Fare thee well the Prin - ces — land - ing stage, Riv - er

Mer - sey fare thee well; For I'm bound for Ca - li - for - ni - a, a

CHORUS

place that I know right well. So — fare thee well my own true love, when

I re - turn u - ni - ted we shall be; — It's not the leav - ing of Liv - er - pool that

grieves me, but my dar - ling when I think of thee.

2. Yes, I'm bound for California by way of the stormy Cape Horn,
But you know I'll write to you a letter, my love, when I am homeward bound.

CHORUS

3. I have shipped on a Yankee clipper ship, Davy Crockett is her name,
And her captain's name, it is Burgess, and they say she's a floating shame.

CHORUS

4. It's me second trip with Burgess in the Crockett and I reckon to know him well.
If a man is a sailor then he'll be alright, but if not, why he's sure in hell.

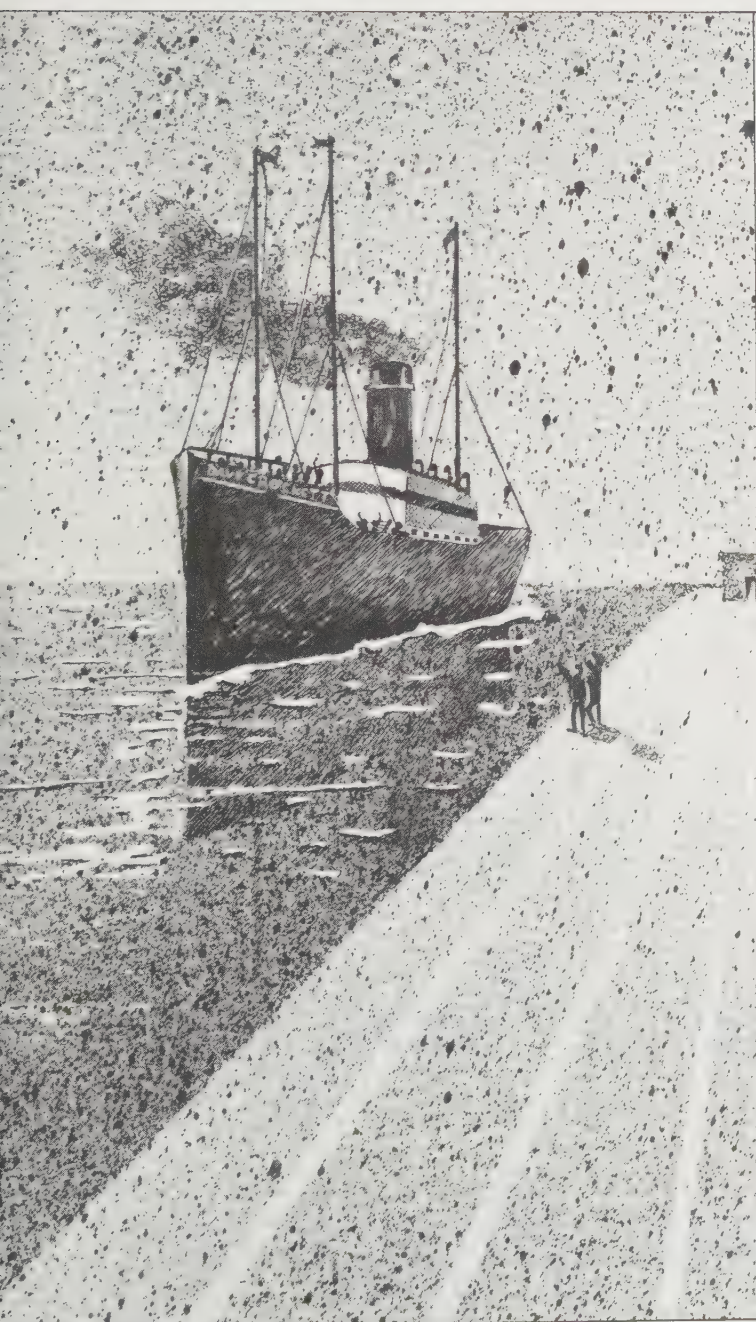
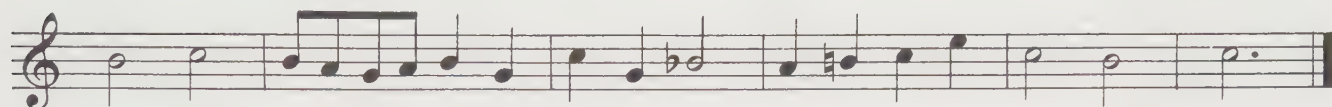
CHORUS

Note: In this folk song it is usual to pronounce California as if it had a 'y' at the end.

Accompaniment



CHORUS



The leaving of Liverpool is a traditional folk song which probably originates in the 19th century. It was obviously sung by sailors who were forced to leave their homes and families to make difficult voyages in unsafe ships, in order to earn money. In recent years the Liverpool group Scaffold have recorded the song and issued their version on a single.

Guitarists who are not happy with the chord B flat may omit it, and continue to play the previous chord (C) where it is indicated. It is possible to devise a bass accompaniment to this song by simply playing the tonic of each chord indicated. So for the first complete bar the bass accompaniment would play C and B flat (if used): for the second bar, F and C, and so on.

Write out a bass accompaniment for the complete song.

Questions

- 1 How far did the singer plan to travel?
- 2 What is a Yankee clipper ship?
- 3 Where does the River Mersey reach the sea?
- 4 In which country is Cape Horn?
- 5 Who was Davy Crockett?
- 6 Why do you think sailors would be all right with Burgess but non-sailors be 'in hell'?
- 7 Why do you think the singer of the song was leaving Liverpool even though he knew the ship was a 'floating shame'?

Tie a yellow ribbon

Words and Music by
IRWIN LEVINE and L. RUSSELL BROWN

F Am

I'm com-ing home, I've done my time _____ Now I've
Bus dri-ver, please look for me _____ 'Cause I

Cm D7 Gm

got to know what is and is - n't mine. _____ If
could - n't bear to see what I might see. _____ I'm

Bbm F Dm

you re - ceived my let - ter tell - in' you I'd soon be free,
real - ly still in pri - son and my love she holds the key. A

G7 Bbm C7

Then you'll know just what to do if you still want me,
sim - ple yel - low rib - bon's what I need to set me free. I

Bbm C7

If you still want me _____ Well
wrote and told her please _____

F Am

tie a yel - low rib - bon 'round the ole oak tree: It's been

Cm D7 Gm

three long years do ya still want me? If

Bbm F A7 Dm

I don't see a rib - bon 'round the ole oak tree _____ I'll

F F Dm D7

stay on the bus, For - get a-bout us, put the blame on me. If



To Coda ☼

I don't see a yel - low rib - bon round the ole oak
 (last time) hun - dred yel - low rib - bons 'round the ole, the ole oak
 tree.
 tree.
 Now the
 whole damn bus is cheer - ing and I can't be - lieve I see a
 tree.
 CODA
 tree.
 Fine

In 1961 Tony Orlando had a hit in Britain with a song called *Bless You*. After that nothing more was heard of Mr Orlando in the singles' charts for ten years until he reappeared with the group Dawn. The group had a number of minor hits and two at number 1, *Knock three Times* and *Tie a yellow Ribbon*, in 1971 and 1973 respectively. Ever since then *Tie a yellow Ribbon* has remained a popular party song which everyone can join in.

The song is printed here in the same key as it is in on the record made by Dawn. However, you might find it a little high in one or two places. If you do, you can transpose it down into C major. This change means that the song starts on middle C instead of F. Also, the first chord is C major rather than F major.

Project

Here is a list of the chords that are used in playing the song in F major. In the next column write in the chords used to play it in C major. Remember you must transpose down two and a half tones each time; but the minor chords remain minor and the seventh chords remain as sevenths.

	Key F MAJOR	Key C MAJOR
Chords	F major	C major
	A minor	E minor
	C minor	...
	D7	...
	G minor	...
	B flat minor	...
	C7	...
	A7	...
	D minor	...
	G minor 7	...
	B flat minor 6	...

You'll see that in one place there are two notes indicated in the tune for each syllable (to the words 'If you still want me' and 'Wrote and told her please'). At this point you should divide the class in half and each group should sing just one of the notes.



Accompaniment

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The music flows through several measures, including a repeat sign in the fourth staff. The sixth staff is marked 'To Coda' with a double bar line and a first ending bracket. The seventh staff continues with a second ending bracket. The eighth staff is marked 'rubato'. The ninth staff is marked 'D.S. al Coda (a tempo)'. The final staff is marked 'CODA' and 'Fine'.

Wayfaring Stranger

Traditional
arranged TONY ATTWOOD

Dm Gm F Dm

I am a poor way-far - ing stran - ger Tra - vel - ling

Gm F Dm Gm F

through this world of woe, But there's no sick - ness no toil nor

Dm Gm C Dm G

dan - ger In that bright land to which I go. I'm go - ing there to meet my

Dm G Dm

moth - er, I'm go - ing there no more to roam, I'm just a -

G7 Dm C Dm

- go - ing ov - er Jor - dan, I'm just go - ing to my home.

Accompaniment

This song comes from the time of the American pioneers, and is the white equivalent of a negro spiritual. It would have been sung by preachers and congregations at religious meetings over the south and west United States.

It exists in many different forms now, some in $\frac{3}{4}$ and some in $\frac{4}{4}$ time, sometimes sung slowly and sometimes very quickly, full of excitement and urgency.

The song continues through as many verses as required with the word mother replaced by 'sister', 'father', 'brother', etc. in each verse. Otherwise each verse remains the same.

Sloop John B

Traditional
arranged TONY ATTWOOD

1. We came on the Sloop John B, My grand - fa - ther and
me, A - round Nas - sau town we did roam. Drink-ing all
night, got in - to a fight, I feel so broke up

CHORUS

I wan-na go home. So hoist up the John B sail,
See how the main sail's set, Call for the cap-tain a - shore, let me go
home; Let me go home, I wan-na go home,
I feel so broke up, I wan-na go home.

2. The first mate he got drunk,
He broke in the captain's trunk,
The constable had to come and take him
away.
Sheriff John Stone, why don't you leave
me alone,
I feel so broke up
I wanna go home.

CHORUS

3. The poor cook he got the fits,
He threw away all my grits,
Then he took and he ate up all of my corn.
Let me go home, let me go home,
I feel so broke up
I wanna go home.

CHORUS

Accompaniment for recorders

CHORUS

Many people think that *Sloop John B* is just one of the many hits by the Californian group the Beach Boys (they had 24 top 50 chart entries in Britain between 1963 and 1976). In fact, it is a traditional song which the Beach Boys arranged as a pop song and released as a single in 1966. Like so many traditional songs it exists in many forms. The one given here is slightly different from that on the Beach Boys' record.

One way of making the performance of the song more interesting is to extend it in the following way:

<i>Verse 1</i>	vocal and guitar accompaniment
<i>Chorus</i>	vocal and guitar accompaniment
<i>Verse 2</i>	vocal and guitar accompaniment with recorders playing the counter melody
<i>Chorus</i>	vocal and guitar accompaniment with recorders playing the counter melody
<i>Instrumental verse</i>	guitar and recorders playing the melody
<i>Chorus</i>	vocal and guitar accompaniment
<i>Verse 3</i>	vocal and guitar accompaniment with recorders playing the counter-melody
<i>Chorus</i>	vocal and guitar accompaniment with recorders playing the counter-melody

Another possibility is to divide the recorders into two groups and make an instrumental verse in which one group plays the melody and the other play the counter-melody.

Yet another possibility is for a group of performers on tuned percussion to take over the melody in an instrumental verse, whilst the recorders either have a break and play nothing, or play the counter melody.

Project

Work out your own order for all these possibilities and try it out. Then if you want to change the order do so, and experiment freely with it until you are satisfied.

Return to Sender

Words and Music by
OTIS BLACKWELL and WINFIELD SCOTT

C CHORUS **Am** **Dm**

I gave a let - ter to the post - man;— he put it in his
So then I dropped it in the mail - box— and sent it Spe-cial

G7 **C** **Am** **Dm** **G7**

sack. Bright and ear - ly next morn - ing— he brought my let - ter
Bright and ear - ly next morn - ing— it came right back to

C **tacet** **F** **G7** **F**

back. } She wrote up-on it: Re-turn— to send-er, ad-dress un -
me. }

G7 **F** **G7** **C** **1** **C7**

- known. No such num-ber, no such zone.

F **G7** **F** **G7** **D7**

We had— a quar-rel,, a lov-er's spat. I write I'm

G7 **2** **C** **C7**

sor - ry but my let - ter keeps com-ing back. zone.

F

This time I'm gon-na take it my - self and put it right in her

C **D7**

hand. And if it comes back the ver - y next day,

G7 **tacet** **F**

Then I'll un-der - stand— the writ-ing on it. Re -turn— to

G7 **F** **G7** **F**

send-er, ad - dress un - known. No such

G7 C 1 C C7 2 C F7 C

num-ber, no such zone. zone. _____

Accompaniment
CHORUS

Elvis Presley has always been very successful in the British charts. By the time of his death in 1977 he had achieved over 1000 weeks in the British top 50. *Return to Sender* was one of the 16 number 1 hits he had in his lifetime, being a hit in 1962. After this record there were only three more number 1 hits to come — *Devil in Disguise*, *Crying in the Chapel* and *The Wonder of You*.

The chord sequence used at the start of this song is one that is quite common in pop music: C major; A minor; D minor; G7. Play this chord sequence either alone or with some friends. To play it alone you must be able to play an instrument which can play chords, such as a guitar or a piano. Otherwise you'll have to work with two other people and play the chords on an instrument such as a glockenspiel. Here are the notes to play:

C major —	C, E, G	D minor —	D, F, A
A minor —	A, C, E	G7 —	G, B, D, F

You'll see that G7 in fact has four notes in the chords. If there are four of you playing you'll each be able to take one note in G7, and in each of the other chords repeat the first note given. (So in C major two of you play C — it doesn't have to be the same C.) If there are only three of you you can miss out the B from the chord of G7. (But don't think that you can always miss out the B from a chord of G7 — it just happens to be the best note to miss out here.)

Practise playing the chords with four beats to each chord until you can do it regularly. Then try and work out a tune to fit over the top, either one that you can sing or one you can play.

I wonder who's kissing her now?

Music by
HAROLD ORLOB

1. You have the kiss'd 'neath the moon pace while the
2. But the world moves a - moon pace and the

world seem'd in tune, Then you've left her to play a new game; _____
loves of to - day Flit a - way with a smile and a tear; _____

Does it ev - er oc - cur to you, la - ter, my boy, That she's
So you ne - ver can tell who is kiss - ing her now, Or what

prob - ab - ly do - ing the same? _____
girl you'll be kiss - ing next year. _____ I

won - der who's kiss - ing her now? _____ Won - der who's

teach - ing her now? _____ Won - der who's look - ing in -

- to her eyes? Breath - ing sighs! Tell - ing

lies! I won - der if she's got a boy? _____ The



B C E7 Am

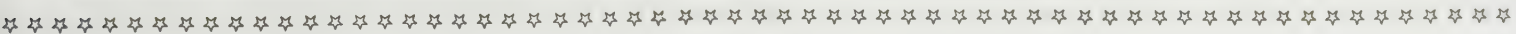
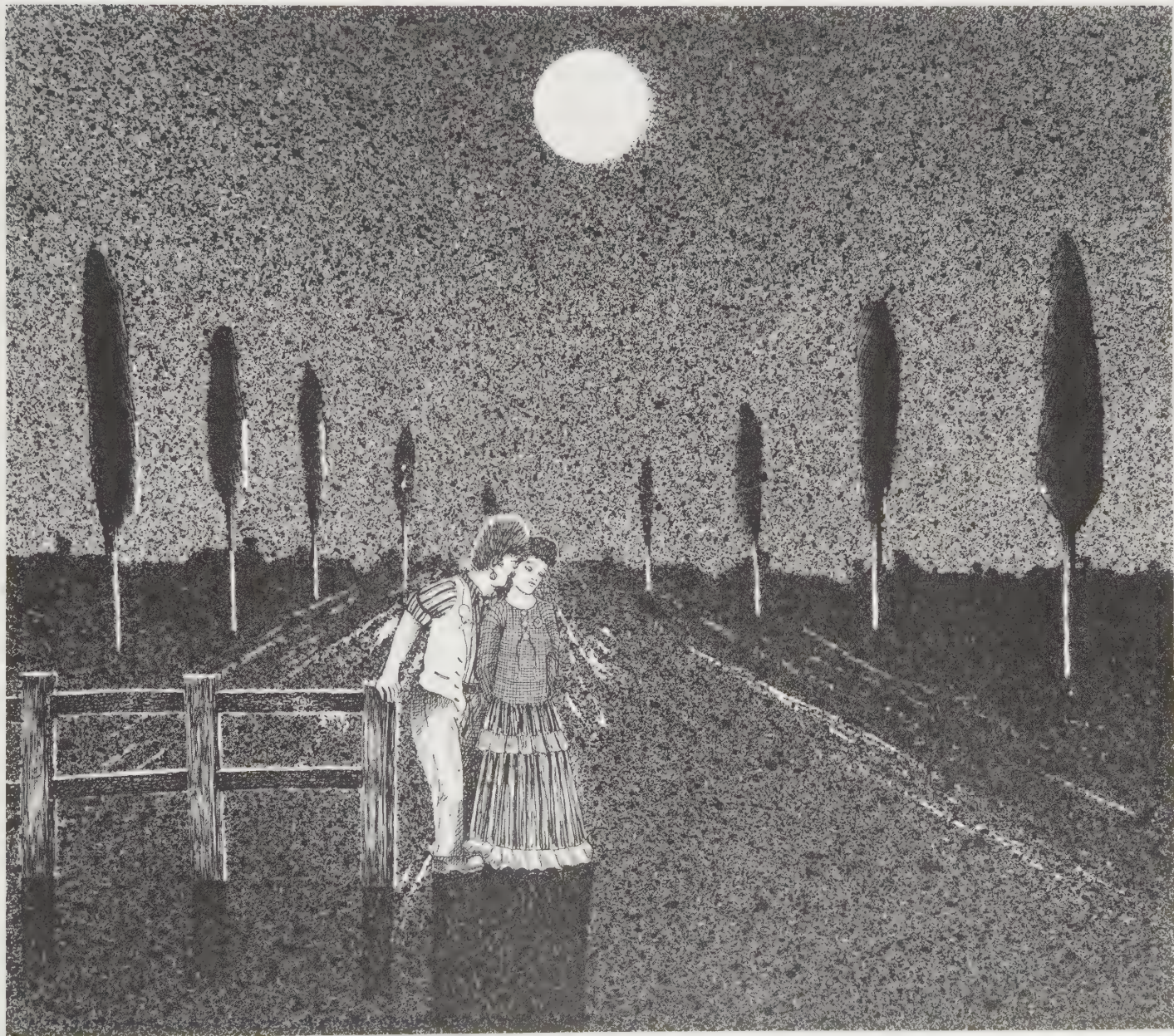
girl who once fill'd me with joy, _____ Won - der if

A7 G E7 Am 1 D7

she ev - er tells him of me? I won - der who's kiss - ing her

G D7 2 D7 G

now? _____ I kiss - ing her now? _____



Accompaniment

If you look up the song *I wonder who's kissing her now?* in one of the many books now available that contains details of all the hits that there have been in Britain, you'll find it listed just once as a hit in 1962 for Emile Ford. But, in fact, the song is much older. It had already been bought by hundreds of thousands of people as sheet music when Emile Ford made his recording.

The song was composed in 1909 by a man named Harold Orlob, who at the time was employed by a composer called Joe Howard. Mr Orlob wrote the music to *I wonder who's kissing her now?* for Mr Howard to use in a musical called *The Prince tonight*, and because Mr Orlob worked for Mr Howard, Mr Howard considered that from that moment on he owned this song. From the first day of its publication the song sold incredibly well, and made a fortune for Mr Howard who let it be known that he had written it. It was not in fact until 1947 that Mr Orlob went to court and proved that he wrote the song. This

is why, even today, if you buy a copy of this song you are still likely to find the words 'Music by J. Howard' written on it, even though this is totally untrue.

Unlike most of the songs in this book, this one is in $\frac{3}{4}$ time, or waltz time. A bass part to this song might go something like this:

Project

Work out the bass part for the whole song. For each bar you should start with the tonic note of the chord: so if the chord is G the bass note is G. The you should play two or three notes from that chord twice, and that will take up the whole bar.

Mary Anne

Traditional
arranged TONY ATTWOOD

1. Fare ye well, my own true— love, Fare ye well, my
 dear. For the ship is a-wait-ing and the wind blows high, ——— And
 I am bound— a - way for the sea, Ma-ry Anne, ——— And
 I am bound— a - way for the sea, Ma-ry Anne. ———

The musical score for the first system consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains the melody for the first line of the song. The second staff continues the melody for the second line. The third staff continues the melody for the third line. The fourth staff continues the melody for the fourth line. Chord symbols (C, F, Am, G7) are placed above the notes to indicate the accompaniment.

2. Ten thousand miles away from home,
 Ten thousand miles of earth,
 The earth will burn and the sea will freeze,
 If I never more return to thee,
 Mary Anne. *Twice*

3. Yonder don't you see the dawn
 Sitting on the stars,
 Weeping and wailing for her own true love
 As I do now for my own dear
 Mary Anne. *Twice*

4. A lobster boiling in the pot,
 And a Blue fish on the hook;
 They're suffering long, but it's nothing like
 The ache I bear for you my dear
 Mary Anne. *Twice*

5. Oh, had I bought a flask of gin
 And sugar here for two,
 And a great big bowl for to mix it in
 I'd pour a drink for you my dear,
 Mary Anne. *Twice*

Accompaniment

The accompaniment score consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains the accompaniment for the first line of the song. The second staff continues the accompaniment for the second line. The third staff continues the accompaniment for the third line. The fourth staff continues the accompaniment for the fourth line. The accompaniment is written in a simple, rhythmic style.

This folk song was collected in Quebec, Canada, in 1920. A man called Edouard Havington, aged 90, was heard singing it and Marius Barbeau, who was very interested in old folk songs, quickly wrote it down. Perhaps the most unusual thing about this song is that it only contains 15 bars. Most songs have a total number of bars that can be divided by 4 (often 16).

Project

New words for old. Having sung the song a few times you may be able to write some new lyrics to it. Try to take something that relates closely to your own experience, and your own life and make that the new theme of the song.

The last thing on my mind

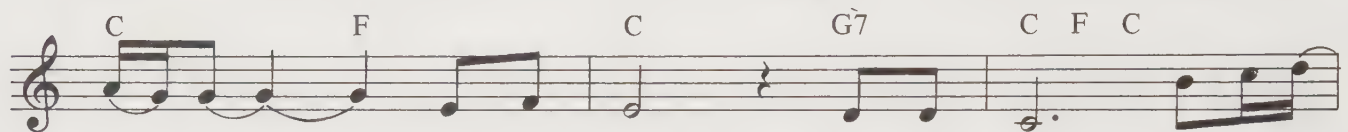
Words and Music by
TOM PAXTON



It's a les - son too late for the learn - ing Made of
rea - son a plen - ty for go - ing This I
lie in my bed in the morn - ing With - out



sand, Made of sand. In the wink of an eye my soul is
know This I know For the weeds have been stea - di - ly
you With - out you Each song in my breast - dies a -



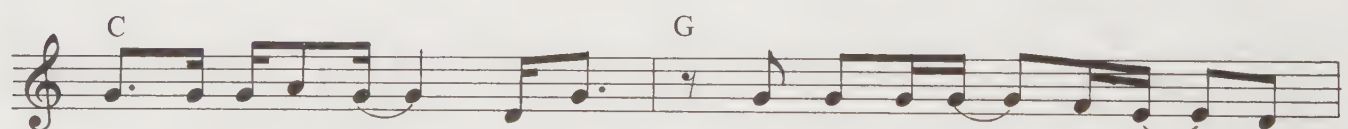
turn - ing _____ In your hand, in your hand.
grow - ing _____ Please don't go please don't go.
- born - ing _____ With - out' you with - out you. } Are you go -



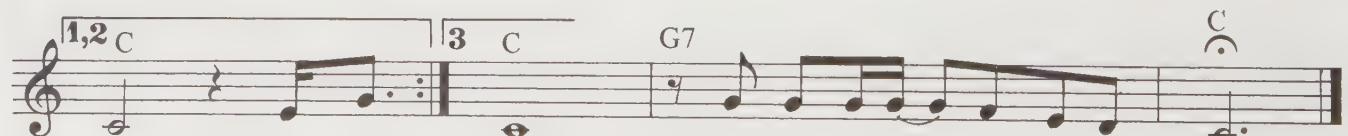
- ing a - way _____ with no word of fare - well? Will there



be not a trace left be-hind?_ Well, I could have loved_ you bet-ter, did-n't



mean to be un - kind, _ You know that was the last_ thing on_ my



mind. 2. You've got
3. As I mind, that was the last_ thing on my mind.

Accompaniment for violins



If you ever go to a folk club where contemporary folk songs are sung the chances are you'll hear this song. All folk singers know it, even though it has never been a hit in this country.

It represents a very handy lesson for anyone who has ever wanted to try writing the lyrics to popular songs. As we all know, many popular songs are about love, and this song is no exception. However, when many people try and write their first set of song lyrics they find themselves stating the obvious at the very start, leaving nothing to say in the rest of the song.

This song is about the end of a love affair. However, if the song had started with the rather obvious lines about 'you're going away and I feel unhappy' it would have lost all its magic. Instead, the writer started with a totally different image – the first verse leaves you unsure exactly what is going on. And even the first time the chorus is heard you are still not sure if the song will end happily or unhappily, because the singer asks 'Are you going away?' He doesn't say 'You *are* going away', and so we are left wondering what the answer is. The second verse allows the singer to admit how wrong he or she has been, but the chorus still contains the opening question, and we are still unsure of the answer. It is not until the final verse that we realize that the singer's lover has in fact already gone and we realize that the questions in the chorus are more like the question 'could this really have happened?' than a genuine question about the person's intentions.

And yet despite all this detail the song remains simple. The four lines of the verses are short, and contain repeats. There are only three verses, but each one adds something new to the story.

Project

Try writing the lyrics of a simple, sad song, in which each line of the lyrics is made to count by extending the story slightly. Avoid giving away the whole story until the end of the lyric. Having written the lyric, go back through it several times until you are satisfied that you have got it just right, and then try and write a simple melody, perhaps with a chordal accompaniment, to go with your lyric. If several of you are doing this at the same time you might find it worth swapping lyrics over so that you each write the music to someone else's lyric.

London Town

Words and Music by
McCartney-Laine

INTRODUCTION

The introduction consists of three systems of piano accompaniment. The first system is in 4/4 time and features a treble and bass staff. The second system continues the melody and bass line. The third system includes a key signature change to D major (two sharps) and a time signature change to 2/4, with a final measure in 4/4 time.

Chords indicated above the staff: D/F#, G, F#/A#, B, A, E, D/F#, G, F#/A#, B, Em/G F#m7(no 5th).

The first line of the song is in 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature is D major (two sharps).

Chord indicated above the staff: E.

Walk-ing down the side - walk on a pur - ple af - ter - noon, - I was ac - cost -
Craw - ling down the pave - ment on a Sun - day af - ter - noon, - I was ar - rest -

The second line of the song continues the melody and bass line. The key signature remains D major.

Chords indicated above the staff: F#m7, A/B, E, D/A.

- ed by a bark - er play - ing a sim - ple tune, up - on his flute. } Toot
- ed by a roz - zer wear - ing a pink bal - loon, a - bout his foot. }

The third line of the song continues the melody and bass line. The key signature remains D major.

Chords indicated above the staff: A, E, B7(no 3rd), A.

toot toot toot. Sil - ver rain, was fall - ing down, up - on the dirt - y ground of

To Coda ♠

The fourth line of the song continues the melody and bass line. The key signature remains D major.

Chords indicated above the staff: E, A, E, A.

Lon - don town, -

Peo - ple pass me by, on my i - ma -
Out of work a - gain, the ac - tor en -

Bm7 Amaj7/C#
 - gi - na - ry street, or - di - na - ry peo - ple it's im -
 - ter - tains his wife with the same old sto - ries of his

F#m7 Bm7
 - pos - si - ble to meet, hold - ing con - ver - sa - tions that are al -
 or - di - na - ry life. May - be he ex - ag - ger - ates the trou -

Esus4 E A F#m7(no 5th) E^o/G
 - ways in - com - plete. } Well, I don't know. Oh, where are there
 - ble and the strife. }

E/G# A F#m7(no 5th) E^o/G E/G# A
 pla - ces to go? Some - one some - where has to know...

1 D/F# G E/G# 2 D.C. al Coda
 I don't know.

CODA A Bm7 Amaj7/C# F#m7
 Ooh, Ooh,

Bm7 E A A
 Ooh,

F#m E^o/G
 F#m A

E/G# A F#m7(no 5th) E^o/G E/G# A
 Some - one some - where has to to know...

G D A
 - ver rain was fall - ing down up - on the dirt - y ground of Lon - don town...

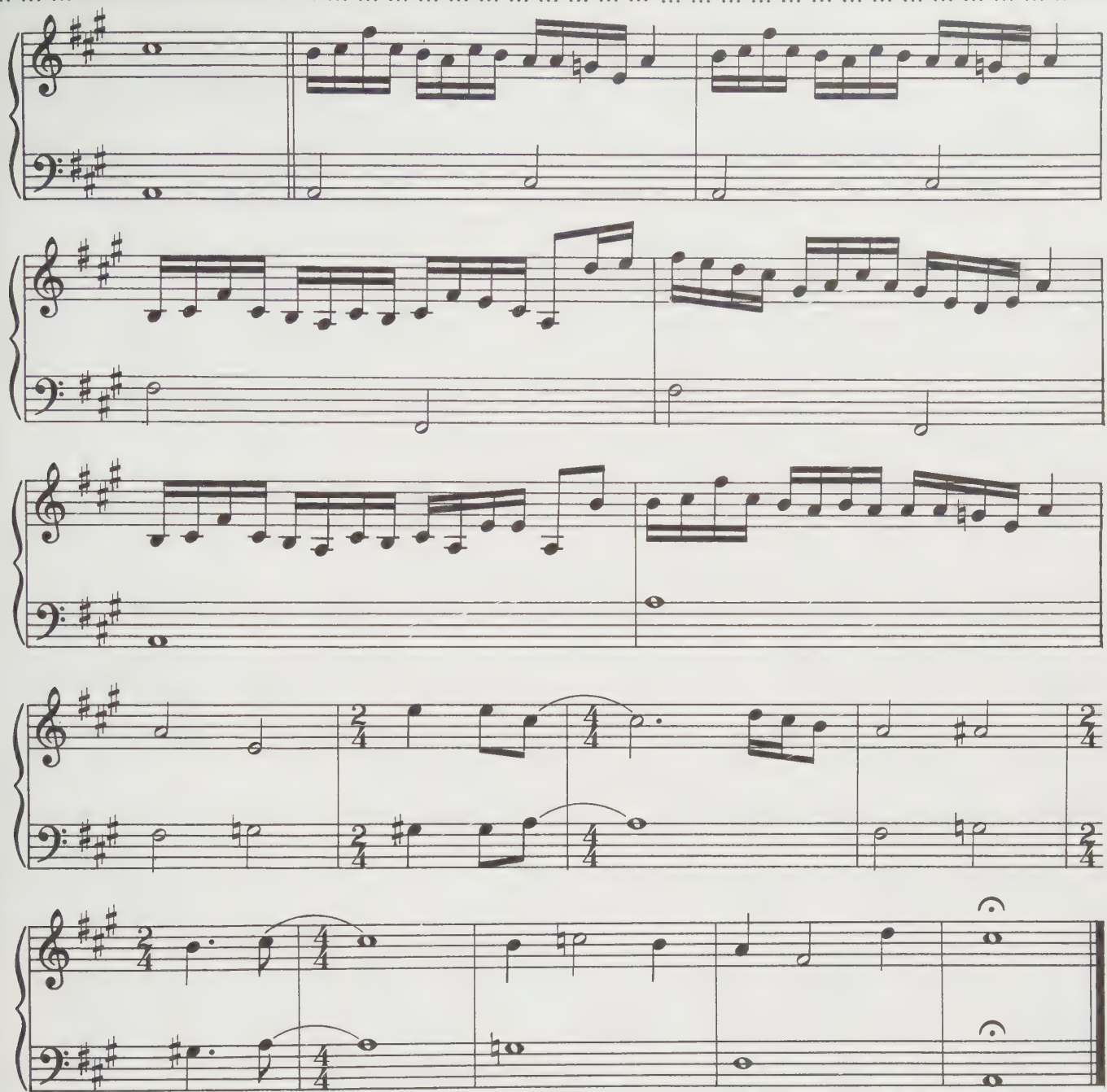
Accompaniment

The musical score is written for piano accompaniment in three sharps (F#, C#, G#) and 4/4 time. It consists of the following systems:

- System 1:** Treble and bass staves. Treble: whole notes (F#, C#, G#). Bass: whole notes (F#, C#, G#).
- System 2:** Treble and bass staves. Treble: quarter notes (F#, C#, G#). Bass: eighth notes (F#, C#, G#).
- System 3:** Treble and bass staves. Treble: quarter notes (F#, C#, G#). Bass: eighth notes (F#, C#, G#). A double bar line is followed by a repeat sign and a Coda symbol (⌘).
- System 4:** Treble and bass staves. Treble: quarter notes (F#, C#, G#). Bass: eighth notes (F#, C#, G#).
- System 5:** Treble and bass staves. Treble: quarter notes (F#, C#, G#). Bass: eighth notes (F#, C#, G#).
- System 6:** Treble and bass staves. Treble: quarter notes (F#, C#, G#). Bass: eighth notes (F#, C#, G#). A double bar line is followed by a repeat sign and a Coda symbol (⌘).
- System 7:** Treble and bass staves. Treble: quarter notes (F#, C#, G#). Bass: eighth notes (F#, C#, G#). A double bar line is followed by a repeat sign and a Coda symbol (⌘).
- System 8:** Treble and bass staves. Treble: quarter notes (F#, C#, G#). Bass: eighth notes (F#, C#, G#). A double bar line is followed by a repeat sign and a Coda symbol (⌘).
- System 9:** Treble and bass staves. Treble: quarter notes (F#, C#, G#). Bass: eighth notes (F#, C#, G#).

Labels and markings include:

- To Coda ⌘** (above the third system)
- 1** (above the first measure of the sixth system)
- 2** (above the first measure of the seventh system)
- D.C. al Coda** (above the first measure of the seventh system)
- ⌘ CODA** (below the first measure of the eighth system)



London Town was composed by Paul McCartney (ex-Beatles) and Denny Laine (ex-Moody Blues). They also wrote the most popular British pop song of all time (at least up to the moment of writing!) *Mull of Kintyre*.

London Town has a number of interesting musical features: the changes of time signature, the key changes, and the musical introduction which does not recur accompanied by vocals during the piece. (Most pop introductions are in fact extracts from the song-proper with the melody line played by an instrument, usually violins or lead guitar.)

Questions

Here are some questions about the structure of the song:

- 1 What key does the introduction seem to start in (look at the accidental in the first bar)?

- 2 What modulation occurs from bars 2 to 3?
- 3 At the words 'silver rain' the chord shown is 'B7 (no third)'. What effect will leaving the third out have?
- 4 What key does the piece end in?

In the official sheet music of the song the composers have shown some rather unusual chord positions, which will clearly only apply to the accompaniment of this song. However, if you'd prefer not to learn these new chord positions, or if you want to play the chords on a piano, the best method is to simply play the first chord of each pair. Thus, where 'D/F sharp' is indicated at the start of the song play a normal chord of D major.

Raindrops keep fallin' on my head

Words and Music by
BURT BACHARACH and HAL DAVID

F Fmaj7 F7

Rain-drops keep fall-in' on my head, And just like the guy whose feet are

Bbmaj7 Am7 D7 Am7 D7

too big for his bed Noth - in' seems to fit. Those

Gm7 Bb/C C

rain - drops are fall - in' on my head, They keep fall-in'. So I just

F Fmaj7 F7

did me some talk-in' to the sun And I said I did - n't like the

Bbmaj7 Am7 D7 Am7 D7

way he got things done, Sleep - in' on the job. Those

Gm7 Bb/C C

rain - drops are fall - in' on my head, They keep fall-in'. But there's one

F C4 Bb7 Bb

thing I know, _ The blues _ they send _ to meet _

C Am7 Am7

_ me won't de - feat _ me. It won't be long _ till

D9 Gm7 Gm7/C Bb/C Gm7/C Bb/C C

hap - pi - ness _ steps up _ To greet _ me! _



F Fmaj7 F7

Rain - drops keep fall - in' on my head, But that does-n't mean my eyes will

Bbmaj7 Am7 D7 Am7 D7

soon be turn - in' red, cry - in's not for me 'Cause

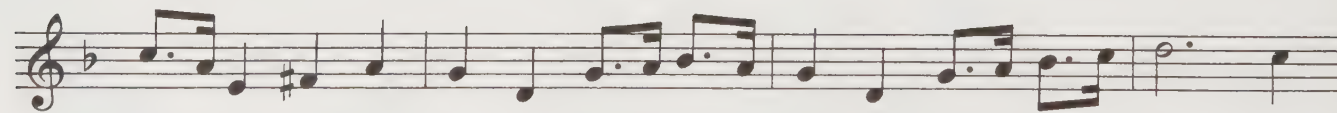
Gm7 Gm7 Bb/C C

I'm nev - er gon - na stop the rain by com - plain - in' Be - cause I'm

F Fmaj7 Gm7 Gm7/C *poco ritard.* F

free, _____ Noth - in's wor - ry - in' me! _____



[illegible]

One of the strangest things about this song is that it jumps around in its chord sequence. The first sequence is quite popular

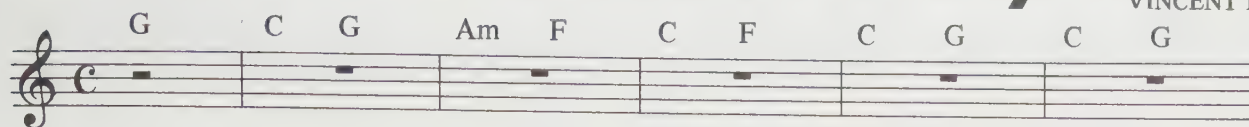
Which chords *do* involve notes other than those in the scale of F major?



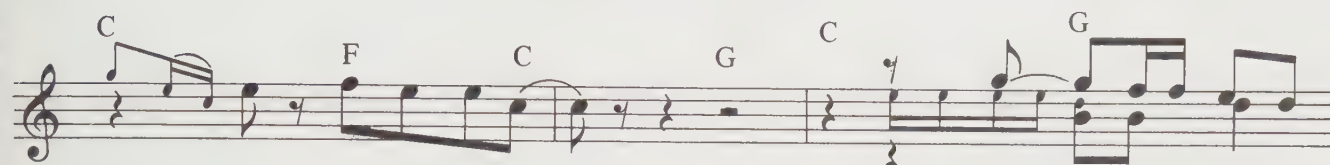
No woman, no cry



Words and Music by
VINCENT FORD



1.2. No wo - man, no__ cry
3. Wo-man, no cry no no



No wo-man, no cry__
wo - man_ no wo-man, no cry__
1. No wo - man,
2. Here__ lit - tle dar - ling,
3. Wo-man lit - tle sis - ter,



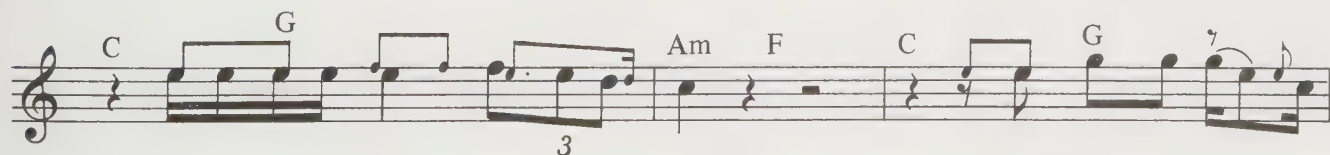
no cry
don't shed no tears
don't shed no tears__
1.2.3. No wo-man, no cry__ said, said,



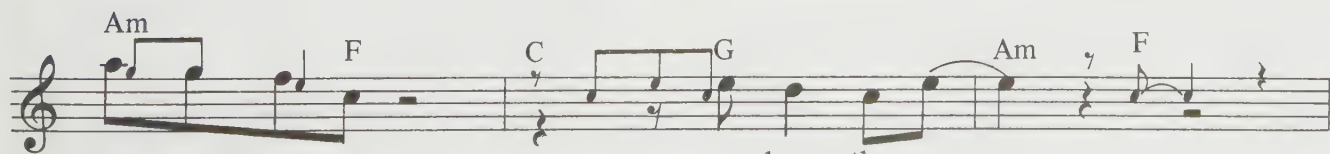
said I remem-ber when we used_to sit__ in the go-vern-ment yard in



Trench-town, Ob-er-ob-er-serv-ing the hy - po-crites, as they would
and then Geor-gie would make the fi - re light, as it was

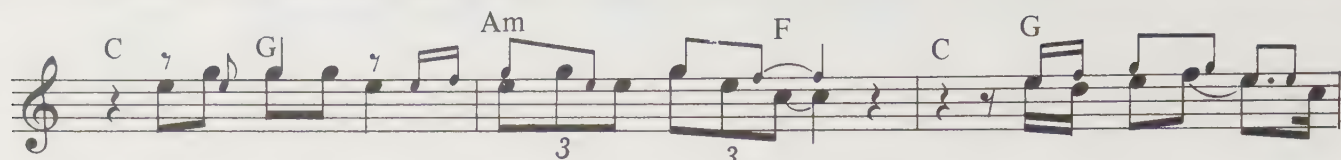


min-gle with the good peo - ple we meet, good friends we have,_ oh,
log wood burn-ing through the night, then we would cook corn -



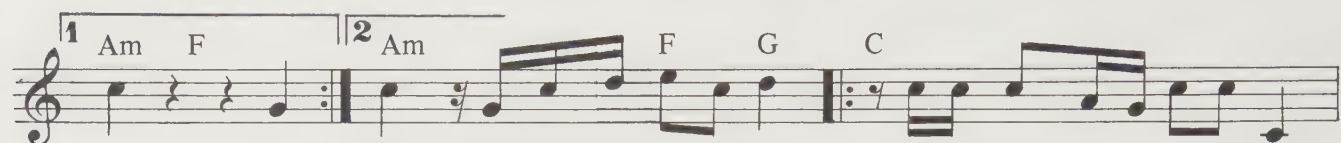
good friends we've lost a - long the way__
- meal por - ridge, of which I'll share with you__ ooh__



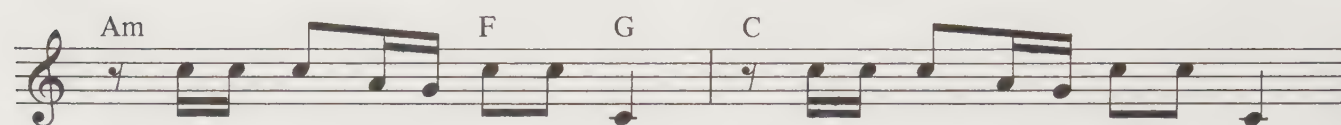


in this great fu-ture, you can't for-get your past—
my feet is my on - ly car - riage —

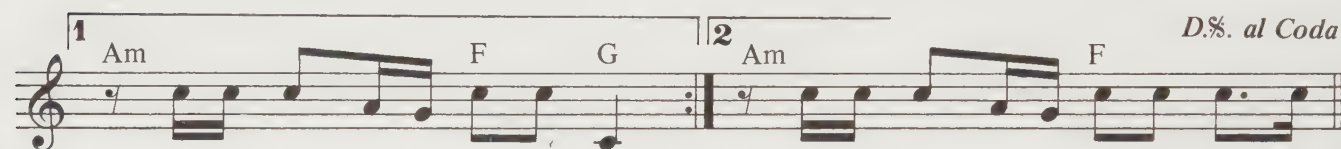
So dry your tears— I
So I've got to push on



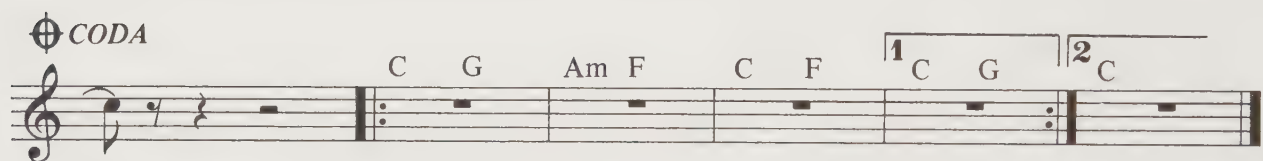
say. And through. But while I'm gone I mean, ev-'ry-thing's gon-na be al-right.



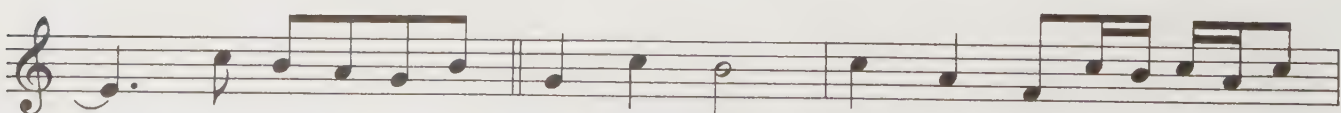
Ev-'ry-thing's gon-na be al-right. Ev-'ry-thing's gon-na be al-right.



Ev-'ry-thing's gon-na be al-right. Ev-'ry-thing's gon-na be al-right, so



Accompaniment



To Coda ◆

1 2

1 2 *D.S. al Coda*

⊕ *CODA*

1 2

The accompaniment to *No woman, no cry* takes the form of a counter-melody. It can be played all the way through or just in one verse. Alternatively, it can form the melody for an instrumental verse.

If you have a bass guitar you can add to the reggae feel of the piece by picking out just the names of the notes written for the guitarist, and play those notes just once where indicated.

If you are interested in playing a reggae piece you can take the basic chord sequence of C, G, A minor and F and develop a reggae improvisation around it. The basic rhythm is shown below.

C G Am F

Floating in the Wind

Words and Music by
JOHN FORD and RICHARD HUDSON

G6(G) Dm9(Dm) Cm G G6(G) Dm9(Dm)

1. Does your head turn__ left and right?__ I know ex - act - ly__
2. When your day is__ un - der - done__ And you're nev - er__

Cm G G6(G) Dm9(Dm) Cm G C G

how you feel__ When your nerves are__ jarred with fright__ un - til
sat - is - fied__ How the way your__ life is run,__ don't hide

C G G

You're float - ing in the__ wind. You're gon - na be woke up broke up
You're float - ing in the__ wind.

C G C G

par - a - lysed__ And|nev - er know where on Earth you are. ____ You wan - na be -

C G

-lieve in some - thing but can't choose An un - marked lab - el on a jar. ____

C G Cm G

I'm float - ing in the wind. ____

1. You hear the big - gest lies you've
2. One of the man - y things we

D C G D G

ev - er heard Then you're ex - pect - ed to__ al - most hang on - to their ev - ery word.
nev - er learn__ Is how to be heard and__ not be a - fraid of speak - ing out of turn.

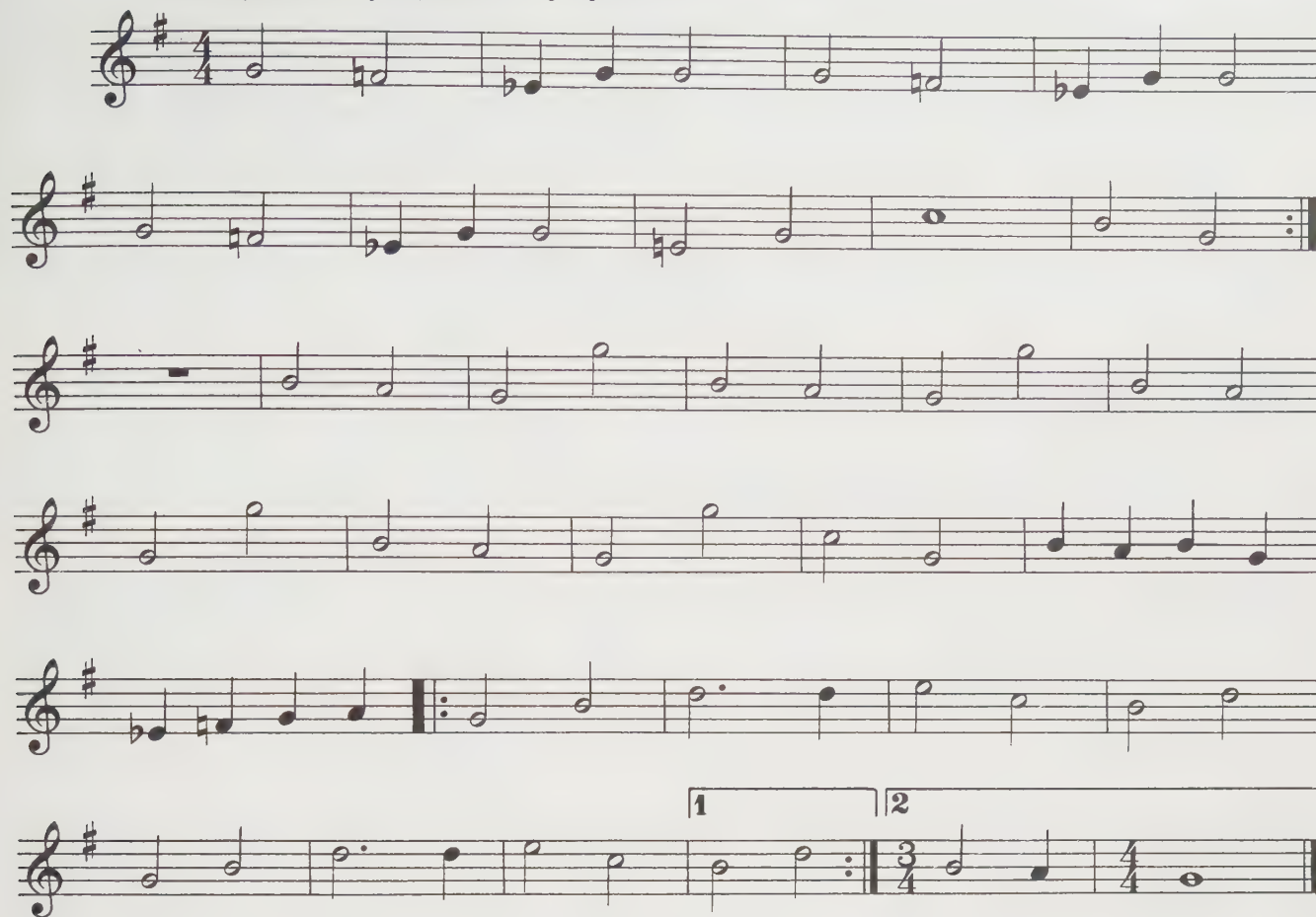
G D C

They took my mind and put it in a tin__ like the rest of them,__ So you
If peace be - tween us all is waf - er thin__ be it on our heads,__ For you'll

1 G D G 2 G D G

find me float - ing in the wind. find me float - ing in the wind.

Accompaniment for glocks or xylophones



Floating in the Wind was written and recorded by Richard Hudson and John Ford, who were two members of the group Strawbs. The Hudson-Ford partnership had three hits, of which this was the third, entering the top 50 in Britain in June 1974.

Like so many pop songs, the music of *Floating in the Wind* has never been published commercially. However, on the copy of the music supplied by the copyright owner there is an interesting analysis of the chords that the group play in the first two verses of the song. They write it as follows:

Em/G	Dm/G	Cm/G	G
Em/G	Dm/G	Cm/G	G
Em/G	Dm/G	Cm/G	G
C	G	G	G

That sequence is then repeated for the second verse. This implies that where two chords are shown both chords are played together. The sound that results from this is more complex than you get from playing the G6 — Dm9 — Cm — G sequence shown on the music here. If you have two guitarists in the class one can play the G chord throughout the first three lines whilst the other plays the first chord of each pair. Obviously where only one chord is shown both guitarists would play the same chord.

In the music you will see chords written in brackets. These are alternative, easier chords. A simple accompaniment for glocks and xylophones is also given.

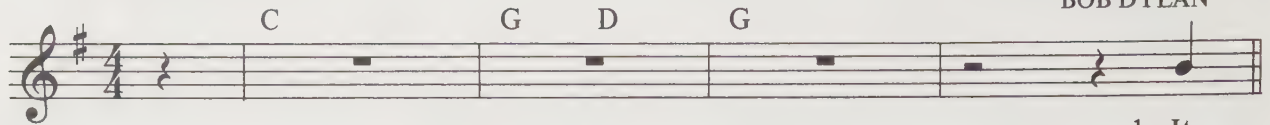
Projects

- 1 *Floating in the Wind* is a 'through-composed' song; that is, there are no verses which repeat throughout the piece. There are in fact three sections in the piece, some of which are repeated. If the three sections are called A B and C work out exactly the order they come in, showing any repeats by writing the relevant letter twice.
- 2 Two versions of the song were recorded — one for the single and one, much longer, for the LP *Free Spirit*. If you can get a copy of the LP listen to the way a melody is developed before the lyrics start, and at the end of the piece. Try and develop a melody like this as an introduction and ending for your version of the song.

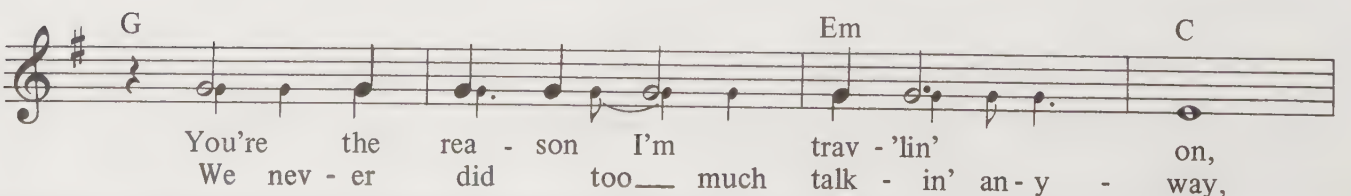
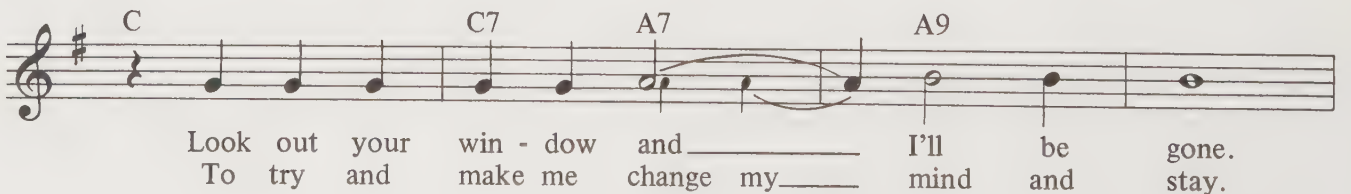
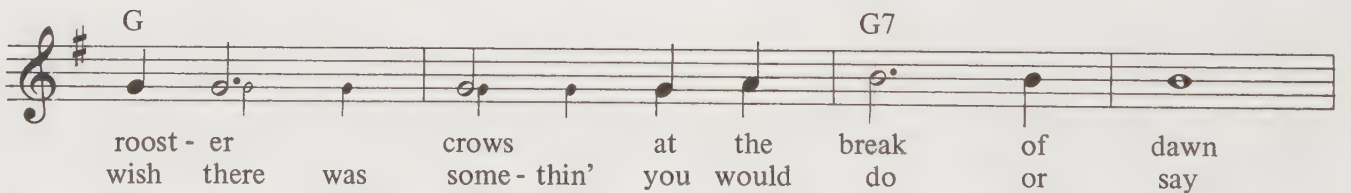
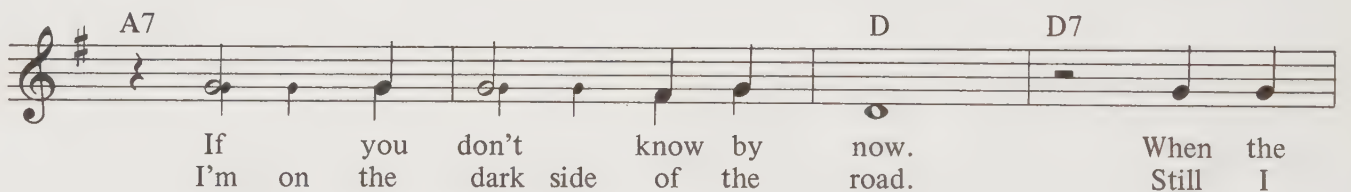
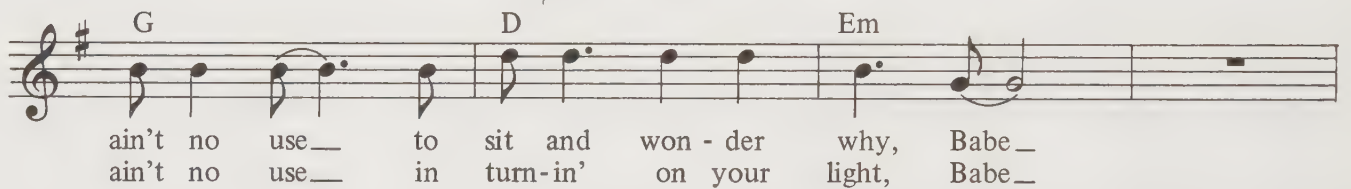
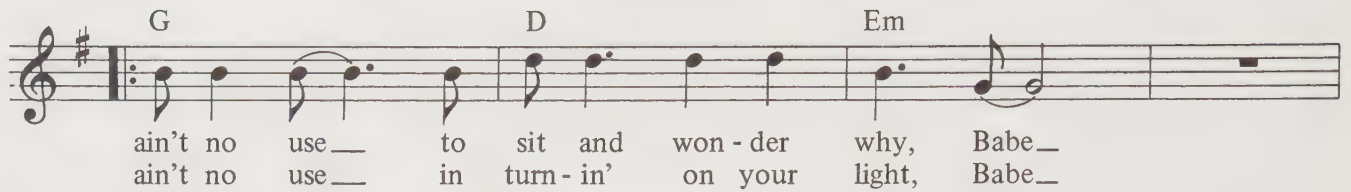
Don't think twice

INTRODUCTION

Words and Music by
BOB DYLAN



1. It
(2. It)



Don't think twice, it's all right. 2. It

So don't think twice, it's all

3. I'm walk-in' down that long lone - some
(4. It) ain't no use in call-in' out my

road, Babe_ Where I'm bound I can't tell.
name, Gal_ Like you nev - er did be - fore.

But good - bye's too good a word, Gal_
It ain't no use in call-in' out my name, Gal_

So I'll just say fare thee well. I ain't say - in'
I can't hear you an - y more. I'm a - think - in' and a -

you treat - ed me un - kind, You could have done
- won-d'rin' all the way down the road, I once loved a

bet - ter but I don't mind. You just kind - a
wo - man, a child I'm told. I give her my

wast - ed my pre - cious time, But don't think
heart but she want - ed my soul, But don't think

twice, it's all right. 4. It
twice, it's all right.

Accompaniment
INTRODUCTION

The musical score is written for piano accompaniment in G major (one sharp) and 4/4 time. It consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A bracket spans the first six measures of the first staff. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The second staff begins with a repeat sign and contains six measures. The third staff contains six measures. The fourth staff contains six measures. The fifth staff contains six measures. The sixth staff contains six measures. The seventh staff contains six measures. The eighth staff contains six measures and includes a first ending bracket labeled '1' over the first four measures and a second ending bracket labeled '2' over the last two measures. The ninth staff contains six measures. The tenth staff contains six measures. The score concludes with a double bar line at the end of the tenth staff.



This song, along with *Blowin' in the wind* (which appeared on the same LP) established Bob Dylan as a major composer in the world of pop and folk music in the 1960s. In fact many people knew this song and *Blowin' in the wind* long before they had ever heard of Dylan, and were rather shocked when they found that the man who also sang such songs as *Times they are a-changing* in such an unusual way also wrote this piece.

This song, with its simple message of a man leaving his girl friend without much of an idea where he's going to go, is obviously one of Dylan's own favourites, and he often sang it at his concerts in the 1970s. A completely different version of the song from the one on the *Freewheelin'* LP where it first appeared can be found on the LP *Before the Flood*, a recording of a Dylan concert released in 1974.

As Dylan himself has shown the song can be sung as a slow ballad, a moderately-paced folk song with a single guitar accompaniment, or a fast rock song.



From both sides now

Words and Music by
JONI MITCHELL

C F C Cmaj7

1. Bows and flows of an-gel hair, And ice - cream cas - tles
2. Moons and Junes and Fer - ris wheels, The diz - zy danc - ing
3. Tears and fears and feel - ing proud, To say 'I love you'

F C F

in the air, And feath - er can - yons ev - 'ry - where,
way you feel, As ev - 'ry fai - ry - tale comes real,
right out loud, Dreams and schemes and cir - cus crowds,

Dm7 G C

I've looked at clouds that way. But now they on - ly
I've looked at love that way. But now it's just an -
I've looked at life that way. But now old friends are

F C Cmaj7 F C

block the sun, They rain and snow on ev - 'ry - one. So
- oth - er show, You leave 'em laugh - ing when you go. And
act - ing strange, They shake their heads, they say I've changed. But

F Dm7

man - y things I would have done, But clouds got in my
if you care don't let them know, Don't give your - self a -
some - thing's lost and some - thing's gained, In liv - ing ev - 'ry

G C F C

way. I've looked at clouds from both sides now, From
- way. I've looked at love from both sides now, From
day. I've looked at life from both sides now, From

F C F C G F

up and down and still some - how It's cloud il - lu - sions
give and take and still some - how It's love's il - lu - sions
win and lose and still some - how It's life's il - lu - sions

C F C F

I re - call; I real - ly don't know clouds
I re - call; I real - ly don't know love
I re - call; I real - ly don't know life

C F 1,2 C F C F 3 C F C

at ___ all. ___
 at ___ all. ___
 at ___ all. ___

Accompaniment for glocks

At the time of writing the only hit version of *From both sides now* in Britain is that recorded by Judy Collins and released in 1970. Judy Collins is, however, perhaps better known for her recording of *Amazing Grace* which between 1970 and 1972 entered and left the top 50 charts seven times! As for the composer Joni Mitchell, she's never had a hit with the song at all, although her LPs have always sold very well indeed.

Project

Two versions of this song exist. The one printed here is sung in C major. However, it is also possible to sing the same melody in G and accompany it on a guitar tuned to an 'open' tuning system. If you are interested in this approach this is what you should do.

- 1 Take a guitar tuned in the normal way and change the tuning as follows:
 Tune the lowest string down one tone to D;
 Tune the A string down one tone to G;

Tune the highest string down one tone to D.

- 2 The guitar should now play a chord of G major when plucked with all the strings open.
- 3 To play in C major fit a capo under the fifth fret.
- 4 Play the piece as before but when the chord of C is indicated play the guitar in open tuning. For the other chords indicated play the shapes below. They don't correspond exactly with the original chords but they do give a rather unusual effect. This style of playing with open tunings has been developed by Joni Mitchell and some other folk singers in recent years.

F	Dm7 and Cmaj7	G

Mr Tambourine Man

Words and Music by
BOB DYLAN

REFRAIN

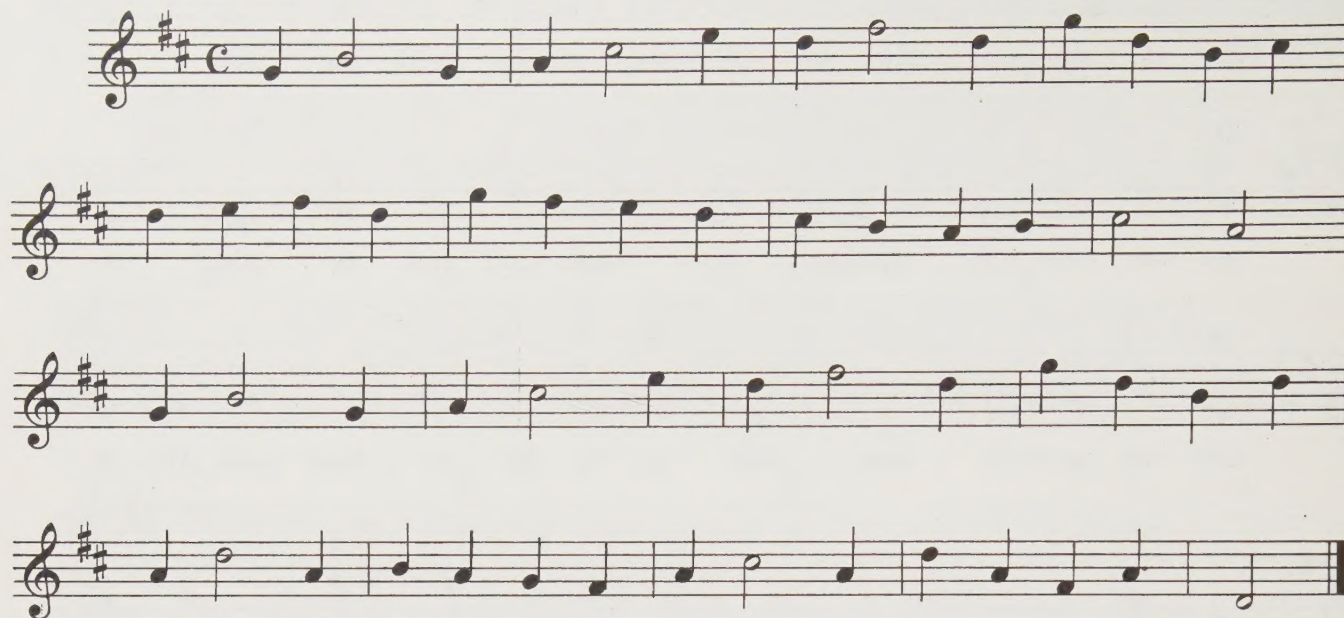
Hey Mis - ter Tam - bou - rine Man play a song for
me, I'm not sleep - y and there is no place I'm go-ing to.
Hey Mis - ter Tam - bou-rine Man play a song for me, In the
jin - gle jan - gle morn - ing I'll come fol - low-ing you.

VERSE

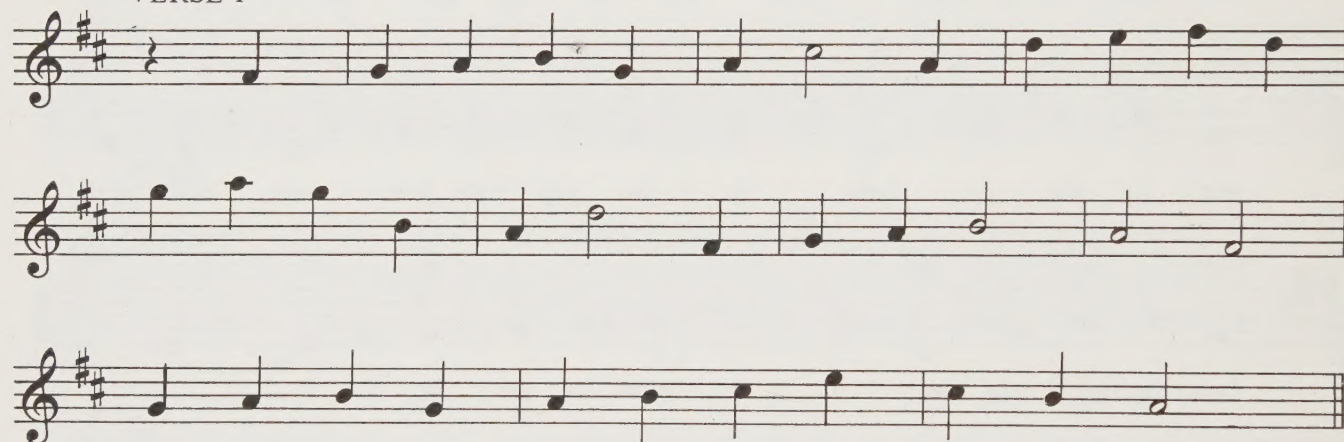
1. Though I know that eve - ning's Em - pire has re - turned in - to
sand, Van-ished from my hand Left me blind - ly here to
stand but still not sleep-ing. My wear - i - ness a -
- maz-es me I'm brand-ed on my feet, I have no one to meet And the
an - cient emp - ty street's too dead for dream-ing.

(To refrain)

Accompaniment REFRAIN



VERSE 1



Mr Tambourine Man, written by Bob Dylan, has never been recorded by Dylan on a single in Britain. It is still one of his best known songs, however, because of the very impressive recording he made of it on the LP *Bringing it all back home*. If you can get a copy of this LP listen particularly to the simple accompaniment. Notice how the electric guitar plays a different melody to the one which Dylan sings throughout the piece.

Projects

1 Dylan never explains the meaning of his songs, and many songs he wrote in the middle of the 1960s seem particularly hard to understand. What do you think this song means? Who is the Tambourine Man? Does he represent anyone, or is he just someone passing by — an imaginary person perhaps — that Dylan addresses his song to?

2 You will see that the accompaniment for chime bars, glocks, etc. is only given for verse 1 and the refrain. You cannot use the verse 1 accompaniment to accompany the remaining verses

because each verse has a different number of bars in it.

However, you will not find it very hard to work out how to extend the verse 1 accompaniment to fit the other verses.

To do this take a piece of manuscript paper and draw in the bar lines for each verse, writing the chords above each bar:

for each bar with the chord of G use the notes G, B and D;

for each bar with the chord of A use the notes A, C sharp and E;

for each bar with the chord of D use the notes D, F sharp and A.

Experiment with the accompaniment until you have one you like. Then write it down on your manuscript paper.

You shouldn't find it too hard to work out which chords to play under each of the extra bars because they just extend the pattern of chords that was shown in the first verse. You'll also see that the melody is not given after the second verse. Again you'll be able to work it out by simply extending the pattern shown in the first two verses for the extra lines in the third and fourth verses.

Other chords used

A A sus4 A6 A7 sus4

B Bm6 Bbm6 Bbmaj7 Bb7 sus4

C C4 or Csus4 Cm6 Cm7 Cmaj7 C9 sus4

D Dm6 Dm7 D7sus Dm9 D9

E Ebmaj9 Esus4 E⁰(or Edim)

F Fsus4 Fm6 Fm7 Fmaj7 F#7b5 or Gb7b5

G G+5 G6 Gm7 Gm7sus4 Gmaj7

Ab Ab6 or G#6

Abmaj7 **G#maj7**

F#m7no5* **Gbm7no5***

F#m7or Gbm7

F#9 or Gb9

G7 **G7sus4** **G9** **G9sus4**

Em7 **E7+** **E9**

Dm6 **Dm7** **D7sus** **Dm9** **D9**

Bm6 **B7(no 3rd)** **Bm7**

Ama7 **Am7** **A maj9** **A9** **Am11**

Eb7 **E7** **F7** **F#7 or Gb7** **G#7 or Ab7**

x

The POP SONGBOOK

2

The Pop Songbooks are a new way to enjoy singing and playing pop songs. The 48 songs, which range from traditional folk and folk rock to pop classics and top thirty hits, have been specially chosen for their musical qualities. Unlike many pop collections, these two books contain only songs which are tuneful (and therefore singable) and which sound effective without a battery of expensive equipment. A guitar and an instrument such as a glockenspiel, xylophone or piano are all that is needed to play the accompaniments. These books provide a starting point for imaginative work in pop with the class, or instrumental group, both in and out of school.

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